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Editor POULINED BY Assistant Editor
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Nausical Everywhere



the wowners and this position consucrect largest met homorable in the exclesiastical months of the constant of the many learn assistant organist, has been for many years assistant organist, has been firm, on June 8th and 9th, when four ambiguity of the second time, on June 8th and 9th, when four ambiguity of cheviling with the wavenut nost. FIVE THOUSAND ORCHESTRAS of several numbers from the great "Mass in B symphonic proportions are reported to be minor"), of solo and of ensemble composi-now organized in the bigh schools of the tions, are being presented.

OTTORINO RESPIGHI'S new opera, "La Fimma (The Flame)," had its world pre-time in the first week of March, at the Teatro dell' Opera of Rome, with a heilbase success for the nome.

conducted; but, because of the death of his HERMAN KLEIN, eminent British music only son, Respighi took his place and led his

critic, composer and authority on singing, died in London on March 10th. Born at Norwich, IASCHA HEIFETZ was recently the soloist in the world première of a "Concerto for Violin and Orchestra" by Castelnuovo-Tedesco, when it was on an orchestra program in the Teatro Communale of Florence,

A BELLINI CENTENARY is being or-"DIE DREI PINTOS," an unfinished juvenile opera of Carl Maria von Weber, is to be presented in Wiesbaden under the direcganized at Rome, for 1935, in commemora-tion of the one hundredth anniversary of the death of "The Swan of Catania."

death of "the sowns of the North State Elmenaus."

THE ENGLISH FOLK DANCE SOCIETY of New York City held its eighth annual festival on April 28th; when a feature for the program was Somer is known in, used ward, the highest honor within the sill of the program was some is known in, used to have a sown in the hause of a simple folk ballet designed to the order of American construction. by Douglas Kennedy, director of the English was presented to the dean of American con-Folk Dance and Song Society of London. ductors and musical educators at the annual This composition dates from 1240; it is in meeting of the Department of Superintend-canon form; and to it belongs the distinction ence of the National Education Association, of being the earliest known specimen of part and the Company of th writing in Music.

TO ENCOURAGE
AMERICAN COMPOSERS, The League of ComWarsaw, Poland.

4 ERNEST KRENEK'S opera, "Jazz, the Negro and the Women (Le Jazz, le Negre et American ComposERS, The League of ComWarsaw, Poland.

own work,

Italy, with Vittorio Gui conducting.

argest in France and this position considered after some thirty thousand years of existence. the Metropontan of New York, will fully Pons in the title role. So far as we can discover, it had not been heard in New York was well known as a writer, and long one of since given in 1890 with the incomparable the most valued contributors to The Etude. Adelina Patti in the name part.

AN AMERICAN WORK, the Passacaglia, AN ADLERICAL WORK, the Passacagua, Interlude and Fugue of Leo Sowerby, had its first performance and was the item of chief interest when given on the February 22m program of the Chicago Symphony Orches-tra, with Frederick Stock conducting.

CONTEMPORARY BRITISH COMPOSmere in the first week of March, at the Tatto dell' Opera of Rome, with a brilliant account of the Carlo Opera, has had his contract the production. Gino Marinuzzi was to have extended till 1940 by the Prince of Monaco. He was the production. Gino Marinuzzi was to have extended till 1940 by the Prince of Monaco. He was a facely at the conducted by the beause of the death of his contract of the conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beause of the death of his conducted by the beautiful the beau conducting.

WERNER JANSSEN is reported to have in London on March 10th. Born at Norwich, 1912 20, 1856, he was a brother of the playwright, Charles Klein, made internationally February in the Consecution of the Money of t home almost entirely as a composer.

> THE "WILLIAM TELL" of Rossini has been revived at the National Opera of Berlin, with the book much revised by M. J. Kapp and the musical score enriched by Robert

FRANZ SCHEEKER, one of the most widely known of the German modernist composers, died on March 22nd, at Berlin. Born in Monaco, March 23, 1878, he received most of his musical education from Robert Furths of Vienna. Few composers of our time more divisions. Few composers of our time more lived in the composers of the composers of our time more lived in the composers of the com FRANZ SCHREKER, one of the most inspired more enthusiastic encomiums or more vitriolic condemnation, depending upon the viewpoint of the critic.

"EMPEROR JONES," the American Negro opera by Louis Gruenberg, has been produced at Amsterdam, Holland, with Jules

posers nas commissioned eight American musicians to create works which will be performed by important musical of the Philhamonic Orchestra of Bucharest, the performed by important musical of the Philhamonic Orchestra of Bucharest, with Georges Georgesco as conductor, a recent program contained a "Con-certo for by Josep Valls, and a "Concerto for the latter of which the composer was a "CECILLA," a sacred open in three acts and the Fro Arte Quartet. Louis Gruene de Leading and the Fro Arte Quartet. Louis Gruene de Leading and the Fro Arte Quartet. Louis Gruene de Leading and the Fro Arte Quartet. Louis Gruene de Leading and the Fro Arte Quartet. A "Cecilla," a sacred open in three death of the Ceveland, Coc Glade, Paul Althouse, Arthur Hallow and the Ceveland, Coc Glade, Paul Althouse, Arthur Hallow and the Ceveland coc Glade, Paul Althouse, Arthur



CHARLES MARIE WIDOR has anomaced his retirement from the position of organist of St. Sulpice in Paris, a position with the has held since 187. This is an unweighted in the property of the considerable with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held since 187. This is an unweighted with the has held on April 187. Born in St. Louis, August deel on April 187. Born in St. Loui GAETANO DONIZETTI'S "Linda di Chamounix" was revived on March ist, at and lecture recitals at many leading schools the Metropolitan of New York, with Lily and expositions. He was a voluminous com-

> JAN KUBELIK has been making a tour of the west Mediterranean section of Africa. At Rabat, Morocco, he left the impression of being still the premier "equilibrist of double harmonics and juggler of pizzicati.

THE SYNDICATES interested in the pi ano industry are said to have asked the German Government to purchase twenty thousand pianos for the schools and then to make

obligatory the study of music.

ARNOLD BAX, the Anglo-Irish composer, who has done much towards the preservation of sanity in modern British composition, had the world première of his "Fifth Symphony" when it was recently on a program of the Philharmonic Society of London with Sir Thomas Beecham conducting.

A UKRANIAN OLYMPIAD recently brought together one thousand and twenty-three men, forming one hundred and fifteen groups of singers of army songs, three grand choruses, eight large stage troupes, eight symphony orchestras and three popular orches

ORAZIO VECCHI'S madrigal-comedy "L'Amfiparnaso (Around Parnassus)," had a recent performance by the Chamber Singers' Society of Prague. Composed in 1597, it is historically interesting as a forerunner of

THE ANN ARBOR MUSIC FESTIVAL was held from May 9th to 12th. "The Seasons" by



48 42 MAKE YOUR MUSIC STUDY AS JOYOUS AS A JUNE DAY! 16 16

MUSIC STUDY EXALTS LIFE

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THE ETUDE









FANNY CACILIA REN-SEL-B. Hamburg, Nov. 14.





















































Leisure—Then What?







REST LEISURE (Time for Living ! 193?

IN THE ÉLITE eighties, when the bands marched up Broadway to celebrate the consists of bands marched up Broadway to celebrate the consists of bands marched up Broadway to celebrate the consists of bands marched up Broadway to celebrate the consists of bands marched up Broadway to celebrate the consists of the consist of the consists of the consists of the consists of the consists way to celebrate the opening of that eighth wonder of the O way to celebrate the opening of that eighth whother of the world, the old Brooklyn Bridge, they played one of the popular tunes of the day known as "I'm One of the Knights of Labor." In this merry ditty, the knight asserted that "I always earn my pay" and proudly proclaimed that "I get a dollar a day." The Knights of Labor, their critics tell us, were a happy group so long as they were in possession of two pails-one for dinner and the other for "suds." The latter pail was known as a "growler" and was "rushed" to the corner saloon or the corner salons—as these purveyors of alcoholic drinks often boxed the compass and commanded all four corners. On pay day the knight, according to the temperance orators of that period, usually first of all paid tribute to the saloon keeper and then took what was left of his six dollars home to the "Missus" and "kids. Once there, he doubtlessly longed for the time when work days

would be only ten or possibly eight hours long.

Time flashes by like a whirlwind. Here we are with a legal forty-hour week and people telling each other that it might come to a thirty hour week-imagine, five hours a day! But we must not forget that, in war times and with prohibition restrictions, the day laborer and the mechanic managed to get home with from thirty to ninety dollars in their jeans. Some workmen and workwomen in the "skilled" classes made as high as one hundred and fifty a week. Then came the great era of unemployment, now happily and rapidly abating.

We, who have always found our chief joy in our work, understand that the mechanized existence which the machine has thrust upon workers, makes the work-day insufferable to the human cogs that have become largely mechanical parts. If it is not necessary to work eight or ten hours to obtain a happy existence, how absurd it would be to permit mankind to do it. Furthermore, we are told that there is not work enough to go around, no matter how hard we may want to work. More leisure has become an economic necessity.

Look at the circular charts at the top of this page and you will see at a glance how that period of the day, which we call the leisure period, or better, the "time for living" period, has increased. In THE ETUDE for November, 1932, we presented an editorial entitled "The Perilous Blessing of Leisure." This was published at a time when the vast majority of Americans hardly dreamed that a forty hour week was possible. In that editorial we also presented opinions of one of the greatest of American penologists, Warden Lewis E. Lawes of Sing-Sing Prison, which may well be reprinted here:

"Records at Sing-Sing show that ninety-eight per cent of the prisoners were never associated with a boy's club and that they had never had any other opportunities to learn how to spend their leisure in wholesome recre-

"America spends large sums on education; but its bill for luxuries is three times as much. It is niggardly in providing for social advance, which is left almost emirely to charity and private contributors. A well-known educator promised a decade ago that with the opening of every school he would close a jail. His promise has not been fulfilled. He did not appreciate the importance of regulated and well supervised leisure. He did not appreciate the fallacy of an education that teaches a child to read but neglects the opportunity to teach him to work

"That leisure is an important factor in schooling has been recognized by educators throughout the ages. The ancient Grecian philosopher taught that 'preparation for the right use of leisure should be the chief end of educa-

The simplest yokel, who has no more knowledge of the situation than the lines of Isaac Watts,

"Satan finds some mischief still For idle hands to do,'

realizes that our new-found leisure may become our greatest national liability. Educators everywhere are awake to this serious situation and our school programs, once held closely to the design of a plan for making a living, are now being radically modified to include a plan for living itself. It is to the interest of all of us that we live as finely and abundantly as possible. Considered purely from a commercial standpoint, the factories, farms and stores of the country spend most of their time in supplying the living needs of the home. If these needs are so low in the scale of living that they are not far from poverty, our whole commercial structure will be in serious danger. It is therefore obvious that any of the arts that exalt the individual and lead to higher ideals of life have a distinct material value.

More than this, if the leisure time of our youth is not wisely and profitably directed, it is easily possible that thousands of young men and women may become victims of the times and fall into the insidious net of crime. Arthur Reeves, celebrated crime expert, has estimated that our crime bill is already sixteen billion dollars a year. Imagine what it might become if our new-found leisure were squandered! Now that legalized liquor is back with us, many people have a feeling that the added leisure must be watched even more carefully than ever.

We have a very strong conviction that the study of music is of tremendous possible value to the world at this time, in providing exalting and profitable occupation for all who engage in it. The radio has made "Tristan and Isolde" and the "Eroica" almost as familiar in this day as was "Little Annie Rooney" in the eighties. Children, who a few years ago were victims of "jazzitis," are now beginning to long for more worthy things; and we are certain that, with the return of prosperity, music teaching will be in even greater demand than ever before. A great music school of high standing in the East has just informed us that it recently enrolled one hundred new pupils in one month. These pupils are not likely ever to have the problem of unprofitable leisure on their hands.

The proper employment of leieure, then, has a very serious

American Institute of Steel Construction:

"We face a condition in which, generally, there will be more leisure in the community. The question before us next will be, how shall that leisure be employed? We are confronted with a testing period. The moral fiber of the community must either stand the strain of temptation accompanying greater leisure or use that leisure in such ways as to reinvigorate the individual, to expand his life in many new directions, to cultivate his mind, to learn that there is a realm filled with great privileges and opportunities apart from the work of the world, in which he can become more understanding and more closely in touch with the infinite."

Music workers and music teachers everywhere should point out emphatically that the new leisure makes an opportunity for the delights of music study, unknown to our grandfathers, and enables our citizens to broaden their life interests and elevate their ideals in a way which cannot be accomplished by any other, means and which contributes powerfully to the consumption of the products of commerce, agriculture and industry.

THE COMPOSER'S INCOME

HOW does the composer get his income? Originally he had to depend upon the sale of his compositions, of which he disposed in one of two ways-either by outright sale, or by sale on royalty. In addition to this, he, if very successful and widely known, might receive a percentage of the public performance rights for his major works, such as cantatas, operas,

symphonies and chamber works.

By far the larger number of published works are bought outright by their publishers. Most composers have preferred to sell their works for an assured, even though small sum, because they have felt that they were in a less secure position to accept the inevitable gamble than was the publisher. The publisher must invest his capital, his experience, and his organiza-tion with its huge overhead. The composer usually invests only an idea; and, if that idea happens to be a marvelously good one, the publisher may stand a chance to make a profit. Unfortunately that is not the case with all compositions. For every good idea there are one hundred mediocre ones; and no one really knows, not even the composer nor the publisher, what idea will meet with that public acclaim which makes a piece

The gambling odds in music publishing are thought by some to be scarcely any better than those at Monte Carlo, even with the most experienced people on both sides of the bargain. The selection of manuscripts with that sort of human appeal likely to lead to profits often calls for genius of a kind which in its way is as penetrating as that of the master composer. Many a composer has expected huge royalties from some certain compo sition, only to be miserably disappointed. He often heartily wishes that a composition had been sold for a few dollars, which would have been money in pocket, instead of hopes in the future.

The publisher's security in this speculative business, like that of the insurance companies, rests in the law of averages. By publishing with care a great number of compositions of many different composers, he takes smaller chances than the composer who of course produces only a few works. However, with the change of conditions a new element of income arose which has put a great deal of money into the pockets of some composers, although at the same time the very existence of this new condi tion has cost both publishers and composers large sums which might have been earned if this new factor had not arisen. We refer to the performance rights of music, particularly to those rights which pertain to the radio and the talking pictures.

It has been estimated by the American Society of Composers Authors and Publishers, that the radio chains in 1932 sold thirty-nine million dollars worth of advertising space. So it is obvious to any fair-minded person that the radio without music

would be a very dull affair. The radio multiplies a number of performances almost 100,000,000 fold. In the old days it was necessary to buy the music and have somebody play it before it could be heard. Now the popular songs of the day, as well as many of the popular instrumental pieces, are literally worn out within six weeks. Unless a composition has amazing vitality, such as Mighty Lak' a Rose, By the Waters of Minnetonka, At Dawning, Narcissus, or To a Wild Rose, people get sick to death of hearing it. Thus the radio serves to erase many a valuable asset belonging to the publisher and to the composer; and it seems perfectly right that, having used these compositions to their financial advantage, the radio broadcasting companies should pay a liberal sum for their use. Without these compositions the radio broadcasters would be seriously handicapped.

The publishers and the composers, through the battle put up by the American Society of Composers, Authors and Publishers, have asked for a four per cent payment on the net receipts for time sold on the air, as a payment for license to perform publicly over the radio, for profit, the millions of songs belonging to the members of the American Society of Composers, Authors and Publishers. Remember-without the music of the composer, upon which the publisher has staked his capital to produce, all of the great advertisers who are spending millions over the air would be hopelessly crippled. In other words, the plan by which the stations receive ninety-six per cent of the huge amount taken in and the composers and publishers expect four per cent, seems a most liberal one for the commercial interests that could not possibly prosper without the assistance of music. Surely all professional musicians will be very anxious to support the American Society of Composers, Authors and Publishers in its endeavor to secure justice.

"THOSE SHARP KEYS!"

OW many, many times do teachers hear such exclamations from pupils, relating to their difficulty with sharp keys? Most publishers know that pupils who have been educated with the control of the control cated on this side of the Atlantic seem to prefer pieces in flats. In Germany, France, Italy, Austria, Russia and England, at least, it makes very little difference to a piano student whether a piece is in five sharps or five flats. In America, however, pupils begin to "balk" when they come to three sharps. There is one very obvious reason, and that is a neglect of scale playing in America. Unless one is able to play in all keys, one's musical efficiency is unquestionably crippled. There is really nothing in the least more difficult about pieces in five sharps than those

Keys unquestionably have color. Your editor has decided preferences for certain keys. One of his compositions, published in the Key of G, seems to sound very much better when it is played in the Key of A, or three sharps. Yet, the American taboo on sharps is so pronounced that if that particular piece had been published in the Key of A, or three sharps, instead of G, or one sharp, the sales of the composition would have been very greatly affected. All teachers and publishers know this, and it is a most unfortunate situation. Of course, it does not apply in the least to the well trained musician, who knows all the tonalities, both major and minor.

The question is, "Can a musician be called well trained, if there is a lack of familiarity with any of the keys?" If the same condition were applied to physical health no one could be called a sound individual, with a bad heart or with bad lungs.

This is something which American teachers should begin to correct with all possible enthusiasm. The great remedy is unquestionably scale playing. The easiest scale of all is probably the scale of B or five sharps. For this scale the hand fits the piano keys like a key in a lock. In addition to scale playing, there should be, of course, arpeggio study, so that the mind and hand become automatically familiar with the chord positions.

"Give me the best clavier in Europe, with an audience who understands nothing, desires to understand nothing, and does not feel with me in what I play, and I would have no joy in it!"—Mozart. THE ETUDE

JUNE 1934 Page 335

The Music of New Russia

By the Eminent Anglo-Russian Conductor ALBERT COATES

GENERAL MUSIC DIRECTOR OF THE MOSCOW AND LENINGRAD PHILHARMONIC ORCHESTRAS— CONDUCTOR OF THE BOLSHOI OPERA IN MOSCOW

As Told to R. H. Wollstein



to-day where music is forging ahead with giant strides, instead of languishing for want of funds. Other lands are closing their opera houses and disbanding their troupes: Russia is building new theaters and engaging new talent. Other lands are encouraging their young people to enter "more gainful employments;" Russia is devoting tremendous energies to developing young conductors, orchestral musicians, singers, composers-artists to carry on the government's great cultural program

Let us take a look at the general situa-tion in Russia today. The anguish of revolu-tion is over. A child born during the days of revolution would be nearly fifteen today. We have a vast nation that is characterized by its youth, its ardor, its burning wish for progress-all sorts of progress. And the Russian, you must remember, is naturally intelligent, imaginative, and of formidable will-power. The very tempo of Russia to-day is quick, alert, enthusiastic: and cultural progress is one of the most cherished projects of the Soviet.

Culture for the Masses

OULTURED classes? Let us put it another way. There is but one class in Russia, and all of its members are afforded equal cultural opportunities. Thus, regardless of class, great culture exists. old culture, that has always been part of Russia, still lives on, but it has been made into the basis for the present great work of educational extension. Russia is doing wonders in medicine and chemistry to-day, as well as in art. It offers splendid educational facilities in all branches, under the guidance of excellent, representative professors who have had their own training in Germany, England, France-all over. Thus, the older culture is not lost. It has simply changed its form. There is less general "prettiness," perhaps, in the superficialities of life-dress, parlor etiquette and suchbut there is greater concentration in producing as fine a job and reaching as great a goal as is humanly possible. There is a goal as is humanly possible. There is no time for fads and foibles, only for work.

Aff FIRST, the Moscow Grand Opera House, the Bolshoi Theater—and I

rert governmental control! the magnificent Bolshevist Radio Orches-day, young Russia has conjured it back.

The Bolshoi Theater began as an opera tra. It is a big undertaking, but oh! how Russia's audiences are delightful. They ergy is centered in music. Music is sub-house, for the exclusive performance of bal-eagerly it is awaited! Russia, you see, does are courteous, responsive, eager to learn



could hear in New York, Berlin, London,

Leipzig or Milan. Besides the Russian

composers, we play Bach, Beethoven, Brahms, Schumann, Schubert, Mozart,

César Franck-and the people love it!

Stalin himself, turn to music for uplift majority. Thus, the Bolshoi Theater is and relaxation; and they are eager to pro- the theater for everyone.) However, it they are given, they are infused with a fine and reassation; and they are eager to pro-ject this lovely force into the lives of their compatriots. The standard of musical suc-sian should not be given a chance to enjoy cess in Russia is art and not money. We the splendors of symphonic music as well; are happy to see great numbers attending and so, two years ago, I petitioned the our performances, but box-office intake is Government to add a series of symphonic not our means of judging musical goodness concerts to our official music program. My or badness. We are under instructions to petition was granted, and now our tenmonth season of opera and ballet includes further great art; after that, we have carte blanche. You can see what a fine twenty-two great symphony concerts behead-start music enjoys under such a sys- sides. The symphonic repertoire is as varied and as representative as anything one

Government Nurtured Art FIRST, the Moscow Grand Opera And the energy with which the people wish everyone would learn to give it its throw themselves into their work-art work, correct name-was under the control of the factory work, all sorts of work-creates an Ministry of Education. Later, then, the atmosphere which it is impossible to de- government took it under its own jurisdicscribe, but which it is stimulating to tion, in order to establish more direct conbreathe. It is an energy that had its roots tact with the country's musical developin dire need but which has now become ment. In other words, music, in Russia,

not merely hear music. It lives it. It hon-ors it. Nothing is too good for it. The finest theaters, in the finest sections of our cities, are given over to it; and the finest artists are engaged for it.

Laboratory for Art Works

WHAT MUSIC is performed? Every-thing. Opera and ballet are the most popular forms, perhaps. All the works of standard repertoire are given, along with a wealth of interesting new material, some native, some foreign, which one would never hear anywhere else, because Russia does not accept novelties for money gain but in order to experiment with, and further, the art itself. A given work is a failure? Very good. It is taken off, and a new work is prepared to take its place. That can happen a dozen times a season, and no amount of work is too much.

German, Italian and French operas are sung, but only in the Russian tongue, so that everybody may understand and enjoy. The field of music is in no wise restricted by political policies. Regardless of the Government's official stand on religion, for example, operas which glorify the religious spirit are presented unchanged, exactly as the composers wished them to be. Tannhäuser, with its miraculous blooming of the pilgrim's staff, and Lohengrin, with its background of kingly tradition, are given exactly as they are in Bayreuth. It has been rumored that the Government orders operas to be stripped of everything that is subversive of Soviet creed, but that is not true. The Government has too sincere a regard for art to use it for propaganda. In presenting Wagner, our only injunction is that Wagner shall be faithfully represented! This proves, surely, that the new culture is not made to flourish at the exnense of the old!

Ballets, of course, are particularly popular, because they represent a peculiarly na-tive form of art. Music and dancing lie in every Russian's blood. Older ballets are given; but it is in this field that youth and sidired by the State and is under State lets and operas—forms which the people control. Every member of the General particularly love. (Let me call attention committee is an artenium missic-lover. The to the fact that the word belakin means the War Minister, the Foreign Minister, even simply, the many. Bolsheviki means the expressive and good. But the classic forms are by no means disregarded, and, when feeling for classic spirit. On the very last day of the opera season this year, we staged an entirely new ballet-another phenomenon which you aren't likely to find elsewhere! The choreographist was a boy of twenty-one, the stage-settings were modern, and the music was written by my esteemed colleague, the conductor Nebolsin. And I wish you could have seen the artistic perfection with which it was mounted, and the enthusiasm with which it was received!

Music Heard Purely

SOLO recitals are constantly winning greater favor, and the great orchestral works are heard and understood with im-At the present moment, and to my great pressive respect. I love to think back to joy, I am forming and drilling an entirely my own recent performance of Beethoven's new Philharmonic Orchestra in Moscow, "Ninth Symphony," the hushed solemnity which is to function along with that of the with which the people entered into the opera house. It numbers one hundred and spirit of the music. I believe that if the habit, an energy of alert responsiveness. A is one of those important issues which, like forty men, chosen from among the forces ancient Greek feeling for sheer abstract nioner energy which builds character and war, finance and economy, come under diof the old Moscow Philharmonic and of beauty can be said to exist answhere to-

and extremely discriminating. It is in the fore wish to try out their mediocrity upon become professional musicians. Russia is twenty-four, whom I call the Russian Motheater, perhaps, that you best realize the "those uncivilized Russians." And we have extremely interested in developing intelligant, so uncamily formed are his idea. absence of class. There is no distinction no more room for them than they have gent listeners, in making music a national There are Myaskovski and his pupil Shel. between Society downstairs, and Music in Covent Garden. If you are a profes-recration, instead of a means of livelihood alin. There are Feinberg, Guyesin, Gedla Lovers upstairs. Everyone in the house sional, don't come to Russia unless you for the few. is a music-lover-otherwise he wouldn't be honestly feel that you would be equally there! Admitting of no social superiority, in place at the Metropolitan Opera, in the Russian does not seek to gain it by Buenos Aires, in Dresden, or Vienna. We "going highbrow" in public. He is there do not make a fetish of names-except as is that at Moscow, under the direction of in the same spirit that I am, to venerate fame is an index of merit. But we must Professor Goldenweiser who enjoys the without pause-but there are no words to great music. When I see the people there have first-rate ability. before me, all cleanly, plainly dressed, all quiet, respectful, and oh! so eager, I feel Hospitality in Russia that I am, indeed, privileged to speak my

value. It is not true that we are paid icans are visting our theaters each year.

as we can anywhere else. schedule say includes "guest" visits from vision. There are also less advanced to give them new national music to experi-Klemperer, Hans Knappertsbusch, Bruno schools, singing classes, instrumental ment with to work into greatness. Walter, Schuch, of Dresden, and Erich classes, classes in theory and harmony, Kleiber. That is the stamp of artist we and choral schools. No effort is spared failed to make good at home and who there not particularly gifted and who will never of all, there is Shostokovitch, a boy of 5. Name four young Russian composers.

own language with people who will understand me, and I am on my mettle to give I as spectator, though, on a musical pil-demand for them, so eager are the various dent days—and I was fortunate enough to grimage, the story is different. Russia will cities to have their own orchestras, that I Admission prices are low in Russia, so welcome you-Russian art is only too can scarcely school them all fast enough! Admission prices are fown in Ritistia, so wecome to be produced on its own ments—that everyone can one and enjoy to receive that everyone which the Government prepares for an everyone control of the Government prepares for the Government of the Government prepares for the Government for the Government is respectful of shinguished fees which are fully commensurate with a Moscow, come around the last week in foreigners, it wishes musicians of its own. great artist's skill. And they are paid in April, for the season closes down on June And there we have a houseful of eager money, in rubles, which are, to-day, of great first. An ever-increasing number of Amer- young people, who further the Govern- I am trying to keep faith. So Nikisch, too in shoes or grain or other commodities. So much for public music. You must come musicians! The violinists work with young Russia's culture! We get money, and in Russia we can pro- have been wondering all along about the the pianists, who, in their turn, learn from cure as many good things for our money sources from which we derive our young the cellists. I must develop conductors musicians, and how we train them. Russia extends every possible welcome to There is not a Russian city without its musicians to work under them, and the

Young Russia-Its Promise want. Nevertheless, I am immdated with to encourage the young people along the letters of application from persons who have lines of music-study—even those who are of young Russian composers. First

conservatories has lost nothing under the intent upon watching, for the world will Soviet The finest conservatory, perhaps, know them, one day. reputation of being satisfied with nothing

short of perfection! the Moscow Conservatory, in the training one's musical dreams can come true. My ment's project by helping each other to be- has his place in the musical development of and the conductors must develop orchestral foreign artists-provided they have some music conservatory, the courses and masters conductors and the men together spur on 1. thing to say! Our operatic and orchestral of which are under Governmental super- the young composers, to write for them, 2. What is the governmental attitude to-

ward music?

4. Describe aspects of the organization of

and Shaporin, the new symphonist, all The proverbial standard of the Russian promising figures, whose progress we are

I could give you facts about Russia is carried on there. And that is the most My own official duties include work at important thing! Russia is a land where study in Leipzig, under Nikisch, that most magnificent of men!-it was my dream, not only to conduct something, but to build something. And in Russia I am privileged to build. Each time I take up my baton, I see Nikisch before me, I hear his voice in my ears, and I would like to tell him that

SELF-TEST QUESTIONS ON MR. COATES' ARTICLE

- How does the Russian regard work?
- 3. How is the best music insured recogni-
- the Moscow Conservatory.

Do Snakes Like Music

Editor's Note: While in Northern Africa The actual effect of music on snakes has magnified a hundred-fold over those, which, the Editor of THE ETUDE made special to do mostly with nervous cobras which to the human ear, seem merely to irritate. efforts to secure a native flageolet for the seem to be susceptible to certain vibrations. As the ears of snakes are deeply embedded, personal use of Mr. Thurlow Lieurance in It has nothing to do with snake "dances." public lectures. Finally he located one It pertains to enticing a cobra from some reptiles actually hear, but feel such vibraused by a snake charmer. This charmer hiding place when it is captured by the tions over the surface of their sensitive refused absolutely to sell the instrument, charmers, sometimes hired for the purpose, scales, insisting that it was magical. He had It also includes remarkable effects upon several other kinds of instruments and he the cobras by certain strains of music. pay no attention to them. The moment however, he played upon his flageolet the cobras responded at once.

The following quotation is from Dr. Raymond L. Ditmars' "Strange Animals I Have Known," one of the most fascinatworld, and his courage and daring in hand- so strident—to the snake—that they are King cobra, thirteen feet long. ling poisonous snakes, particularly in the field of developing serums for protection against snake bites, makes an aeroplane circus seem like child's play. This extract is printed by permission of the publishers, Harcourt, Brace and Company, Inc., and of Dr. Ditmars. (Copyrighted by Ray-mond L. Ditmars, 1931.)

NOTHER phase of snake charming relates to the use of music. Here again I have noted strange things which appear to be well understood by some Hindus and relate to sound frequencies formerly mentioned. With most of the lower caste Hindu snake charmers there is faking in the use of music. famous cobra dance is a fake, easily duplicated. I have several times demonstrated this in the living room of my home with a cobra from the laboratory. While my guests were inclined to sit on the backs of their chairs, I have shown them that the rearing cobras of the Hindu are not dancing to the shrill notes of the reed-like instrument employed but nervously following motions of the man's body that is characteristic of a snake in constantly shifting its position during preparation to strike to the best advantage.

Susceptible Snakes

doubted by some scientific men, but I believe in it after close observation. Certain very crude affairs, I do not think these

studies along these lines by a young Hindu from one of our universities. While he did not understand just what pitches of music, or sound frequencies, were necessary to THE REASON for music affecting affect the cobras, he was in possession of THE REASON OF MISSIC arcting studes is a mystery. It has been studes is a mystery. It has been the elongated, guitar-like instrument called the sitar and used by Oriental snake were in it after close observation. Certain charmers. He also knew how to play it. sound vibrations attract a serpent and oth- We spent several hours in front of the ing books on animal lore to be found. Dr. crs momentarily render it helpless. I am cobra cages but noted no positive results. Ditmars' great specialty is the reptilian inclined to think that the latter are pitches Then we moved to the cage containing the



HIS MAJESTY'S FLUTE

The Flute of Frederick the Great, upon which he is said to have played for Johann Sebastian Bach. Its antiquarian value has been placed at Twenty Thousand Dollars.

The King's Homage

WE OPENED the panel over the mesh ventilator in the rear so we could watch him and he would get the full effect of the music.

The whine of the sitar was soon filling the passageway. The cobra had reared to watch us.

After a few moments we noted that he swayed slightly, then fell forward. He lay for a couple of seconds, then sprang back to his rearing pose. This happened again in about five minutes and the brief collapse was preceded by a shudder along his neck The occurrence was witnessed by two veteran keepers of the Reptile House.

My Oriental friend had produced the effective pitch or vibration, but couldn't classify it, or remember in what note or chord it had occurred. He went repeatedly over the same passages of music with-out result. Playing the next day he produced the effect three times. The frequency or vibration was possibly produced by unconscious force in striking the strings of the sitar, or in some synchronization or blending of a former note with one that followed.

We were encouraged, however, to extend the experiments and try radio music. We set up a receiver and powerful speaker.

Radio Hypnotism

RESULTS were curious, for we played several orchestras without results. I had anticipated results, if any, from saxophone strains, but we had the most marked reaction of all during the piano prelude to a song. The cobra fell forward and lay partially on his side for several seconds. We had another of these collapses during a song. I realize how horribly unethical it would be to give the name of the artist. It was probably a piano note in the song that produced the affecting pitch. I am convinced that the production of such pitches at will is understood by some of the Hindu snake charmers.

There are mysteries about true snake charming-and there is something to it.

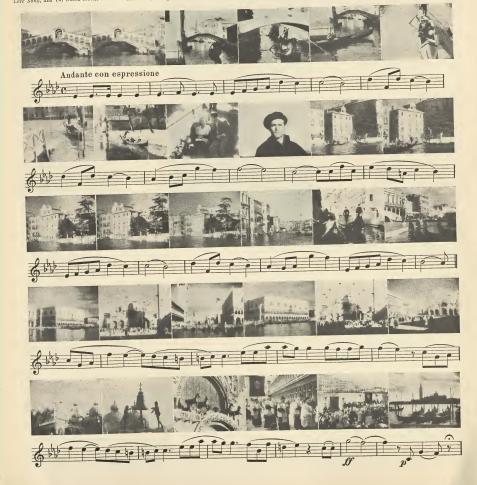
Ethelbert Nevin's A Day in Venice (Un Giorno in Venezia)

A New Tone Film Presentation Which is Commanding National Attention

masterpiece, "A Day in veince, consistsing of four compositions for piano, namely,
(1) Deror, (2) Gondolfer, (3) Venetian
Wile be shown in cinema theaters all over film, including scenes of the great canal,
the Rialto, the St. Mark's Plaza, and Song.

THE ETUDE

Music lovers everywhere know Nevin's James A. FitzPatrick, famous traveler will be given in several different languages. Nevin's home when he was in Venice and masterpiece, "A Day in Venice," consist- and lecturer, has made this the subject of By special arrangement we are re-produc- wrote these widely played compositions.



Give the Child a Good Piano

By EVELINE M. PAPAS THE MUSIC season is now getting

well under way and teachers are planning their winter's work and hoping, as they have so often hoped, that by the end of spring they will have obtained results far superior to any achieved before. I was almost saying, "Good luck to them!" But it is not luck which will help them fulfil their wishes. It is, in the first place enthusiasm, enthusiasm in spite of discouragement, failures and the many difficulties with which teachers have to contend, in the second place, intelligent, conscientious work, and, in the third place, the hearty cooperation of parents who can do much to help both teacher and pupil. And it is this third point which I want to stress and in connection with which I want to offer a few practical suggestions. Many a child is saying proudly just to hear untrue tones and harmonies, and

winter," by music meaning, as a general distorted, sometimes irremediably. And, thing, the piano. The child is feeling worst of all, I have played on pianos in the keen to begin, full of enthusiasm at being homes of active musicians that were most old enough to "learn music." Many homes horribly out of tune. are without pianos, but, when little Henry is about to take lessons, it is, of course, necessary to get one.

The parent goes down to the piano store and explains that he wants a piano for a beginner and is not prepared to get an expensive one-just one "good enough to learn on." Few people really know anything about pianos-the difference in tones and actions-and the result is that, provided an instrument looks like a piano, it is "good enough." So a cheap instrument is provided for the child who is be- result will be-better pianos. ginning lessons, an instrument with a thin, "tinny" tone, a squeaking pedal and a stiff, the key moves at the slightest touch. Little an instrument does not necessitate a large piano is capable of, though the study the over several years. unfortunate little soul is embarking on is all sound! He can "learn his notes," and what more is necessary?

With a large proportion of so-called -the child learns his notes and little else. how the piano can be made to sing and the right direction will have been made. many different qualities, not merely quantities, of tone it is capable of,

Attempting the Impossible

BUT TAKE the somewhat more for-tunate child who, by good luck, is placed with a true teacher. In the earliest stages he is shown inside the piano and given a practical demonstration of its action, as a preliminary to studying touch, Then he is shown how he can obtain a compositions in which both hands are playbeautiful singing tone and, the teacher's ing staccato passages. piano being a good one (though this is not always the case, unfortunately), he tries the damper pedal with each accented note this out for himself and, after experiment- and then letting it up immediately as ing, produces the desired tone. Then he marked in the following example taken goes home and, remembering what he has from Robin Goodfellow by L. Leslie Loth: been taught, tries to produce the same tone, but without success. Not his fault. The piano he practices on is simply incapable of "singing," and, after a few attempts, the child gives up, discouraged,

Now surely the point of sending a child to take piano lessons is that he may learn to play, not merely to conjure with the keyboard! And is it possible that he will learn to do this if not provided with a piano worthy the name?

the proper tools, and it most emphatically give much the same effect as the use of the is impossible to produce music on other swell pedal on the pipe-organ and is esthan a musical instrument. And this is pecially helpful to young pupils.

where I come to my next point, the cooneration of the parent.

The Expensive "Cheap" Instrument

I KNOW some will urge that good pianos A are expensive, and, in a few cases, this would be the real reason for a poor instrument being provided; but, in the vast majority of cases, it is ignorance which causes the trouble. The public needs educating on this matter, and when parents understand what are the qualities which make a piano we shall have grounds for hoping and looking for better results, not merely in individual cases, but in the general standard of music throughout the country. The statement was made the other day that fifty percent of the population of this country are tone deaf. This is hardly enter, not hopeless. In all the houses where I have visited only about one percent of the pianos were in tune. "It's terribly out of tune," one is informed and so, day after day, the children of the house are obliged "I am going to learn music this their sense of pitch is meanwhile being

> This, then, is one matter in which improvement can be made. Have your pianos tuned so that the child hears what he should hear. In this way, not only will the pupil benefit, but gradually peoples' ears in general will become trained to a degree of sensitiveness which will make an outof-tune piano as unbearable to them as it

As regards expense: All reputable firms are glad to cooperate with the buyer in unresponsive action or one so loose that arranging convenient terms so that buying consideration is given to what sounds this immediate outlay. The cost may be spread

If the parent wishing to buy a piano feels ignorant of the subject and incompetent to choose the right instrument, why not leave it to the teacher? He will gladly teachers this is exactly what does happen help select one and will illustrate the different points so that the parent will know He is not taught anything about tone, more about the matter, and a step in the

> It cannot be too strongly urged upon parents: A child must have a good instrument to practice on, else he will never learn

Staccato Accents By GLADYS M. STEIN

HEAVY accents sound clumsy in piano

To get a mello accent try depressing



The pedal must not be held long enough to blur the staccato notes.

It is impossible to work well without The damper pedal used in this way will

Baseball and Scales By LEROY V. BRANT

dislike for the practice of scales and a keen interest in baseball. For neither of these innings which, as can readily be seen, will attitudes is he to be in the least condemned. give him a good scale workout. He is to The first, however, works a certain hard- keep a daily tally sheet of the game to be ship on the music teacher. Looking toward presented to the teacher at the lesson time. better scale performance the teacher may therefore develop a game which actually a slight variation of the foregoing can be makes boys practice scales and practice made, in that each hand can score simulthem without any great amount of grum- taneously; that is to say, the two halves

left hand represent one baseball nine, the new inning is played. right hand the opposing team. As in the a score is tallied. When a mistake is made of practice for a child. While recognizing it counts for one "out," and when three scales as scales, it makes them more inter "outs" are scored the opponents have their esting. The "game spirit" appeals strongly half of the inning, continuing to play until to all youngsters.

THE average healthy boy has a hearty they in turn make three errors and are "out" The child is to continue the play for nine

If it is desired to practice hands together of the inning are played at the same time. The procedure is as follows: let the When each hand has made three errors a

The game can be applied equally well to case of a regular game the play is divided other forms of technic, such as arpeggios. into nine innings, each side having half of each inning. The left hand has the first gest that we are placing a premium on half and begins to play up and down three carefulness and that the "game" element is octaves. Each time it plays the three oc- doing nothing more than adding a certain tayes in both directions without an error zest to what is unquestionably a dry part

Use the Metronome in Practicing Sight-Reading

By MAZIE MATTHEWS

sciously demand truly musical sounds. The average American music student gets a strictly with the metronome. As he bethat persistency will win the day.

The metronome, to such, proves a friend indeed. The teacher should choose hymns of only one or two sharps or flats and set of only one or two sharps or flats and set of pleasure out of being able to sit down chord and to find the connecting link with deavors to improve a weakness.

MUSICIANS from across the water re- the previous one. In this way he learns to mark that sight-reading is not considered build chord progressions learns what to is now to the artist; and, by directing their an accomplishment here, or else it is a lost expect next and gets ready for it. At all thoughts to the subject, they will uncon- art. Judges at examinations say that the times regardless of mistakes he must keep medium or very low mark for sight-reading. comes more proficient the metronome is To overcome this deplorable situation set faster and more difficult hymns are many a teacher has recommended hymn chosen. From hymns he goes to second playing, and student and teacher have and third grade pieces and in a short time struggled along at a tortoise pace, hoping to accompaniments. By this time he ceases observing notes separately and is able to

the metronome at a very slow tempo. For and play moderately difficult pieces at sight, each chord the student must count four. but has the added satisfaction of knowing This gives him time to observe the next this is made possible through his own en-

A Novelty for Your Recital By GLADYS HUTCHINSON LUTZ

at least one pupil should be prepared to play a simple piece in every key.

As the pupil is about to play she may

> This piece that I'm about to play, Is simple-short-and sweet The part that comes right afterward Is what will be the treat.

and then the pupil will play. After the applause, recite

And now you've heard this little tune, Played in the key of C; Just try to trick me, if you can, And ask another key.

Someone in the audience will suggest, for Go through the procedure directed in the example, C sharp major. The pupil should foregoing. F.C.G.D-A.E.B" (quickly) and then play add to the effectiveness of the performance in the key requested. At the completion if other children would sing.

As AN attractive addition to your recital of this transposition, she should continue

Ask me another. It's fun to play All of the key scales In this way.

Another key will be suggested upon which the pupil will again give the names of the sharps or flats in the signature requested and play the piece in the key And for the last time the pupil will

recite: Once more I'll play this tune, In any key you say, Or D or E or A.

"Music, oh, how faint, how weak; Language fades before thy spell; Why should Feeling ever speak When thou canst breathe her soul so well?"

The National Element In Polish Music

By R. MALECKA

THE ACCENTUATION of the national element in music, which began during the romantic period and found its clearest expression in the works of Chopin, plays an important part in the growth of present-day music. We notice an increasing interest in the study of folksongs, for it is here that we find the elements of a national style.

THE ETUDE

This fact leads us again to Chopin whose inspiration rested in the folk music of his country and whose genius was steeped in the religious mystic patriotism which distinguished the Poles during the time of their captivity. As an eminent Polish author, Przybyszewski, who was at the same time an excellent musician, says in his essay, "Chopin and the Nation," "Every nation possesses its specific tone to which its soul is tuned. This tone differs with each nation. It is quite another with German, with Romantic peoples and, again, with Slavs. The soul of a nation is revealed most clearly and transparently in music, and it is a hundredfold easier to seize the qualities and characteristics of separate peoples through their music than through their words. The fundamental tone of the Polish soul existing most purely in its folk music, though expressed in the most simplest form, expands in the music of Chopin into a full-blown flower of majestic power and glory.'

Polish folk music is varied and dates back to a very early period. There are melodies which bear traces even of pre-Christian origin, as is shown by the use of the primitive five-tone scale

Pentatonie

and old chronicles preserve texts of these songs with invocations to Slavonic gods. study

variety of rhythms and of harmonic and

631 100012 10000 101

Whereas the older motifs move in a close position (a) not exceeding the space of a fifth the later ones show a far bolder scope, not fearing even the skip of a

One of the most interesting features pointing to the great antiquity of these melodies, is the use of the old tonalities such as Phrygian, Lydian and Eolic modes. A most exhaustive study of Polish folk lore are the Mazur (mazurka) with its variawas made by Oscar Kolberg (1814-1890) tions of Oberek and Kujawiak. These two who collected folk songs from every part latter dances are pre-eminently peasant



In later songs we often find a surprising other instances may be found by careful Krakowiak which is in 2/4 time this accent on the second beat is brought about by the The following examples show traces of the syncopation.

performance. To Poles accustomed from

In the following "A" is the Krakowiak, I Come from Cracon and "B" is a Mazurka. 6.11111.31.31 1 10 de 1 de 100 de 1 It is this characteristic rhythm which plays such an important part in the mazurkas of Chopin and so often proves a stum-Eolian bling block to foreigners in their correct

their childhood to this national dance it presents no difficulty. The Masur takes its name from the province of Mazovia, of which Warsaw was the capital, when the chief town of Poland was Cracow. It was The essential types of Polish folk music in this part of the country that Chopin was born, and here he constantly saw in his youth, the peasants dancing the Masur or nearly related Oberek and Kujawiak. of Poland noting the variations to be found dances in 3/4 time. The Krabovida Amperial English to locality (Craconiume) is in 2/4 time. The char-from age to age and locality to locality. (Craconiume) is in 2/4 time. The char-In Chopin's mazurkas we can also find acteristic rhythm of these dances is the and 17 are Obercks which are mostly examples of Greek modes, such as No. 48, accent on the second beat (in the mazurka danced more quickly than the Mazur the Poco pin vivo in B-flat major. Various often on the third) of the measure. In the proper and are less dramatic and varied.

of emotions ranging from sad to gay, from fiery and violent to dreamy and melancholy. Sometimes, when sung in slower time instead of danced, it bears the name of dumka (revery). In the same way also the Krakowiak is often sung as a dumka. This dance, as its name denotes, originated in the neighborhood of Cracow. Its characteristic feature is the syncopation already mentioned. Danced by the peasants in their gay, picturesque costumes, it is particularly The Walked Dance

The Masur is a vehicle for a wide scale

IN THE folk music of Poland are found also marches indispensable at wedding festivities. The polonaise which early in the seventeenth century found its way into international music, was never danced by the peasants, although occasionally we meet among them a slow dance called the "walked dance" (Chodzonego). The polonaise was essentially the dance of the nobles and is a true picture of the ancient chivalry of Poland. Before one's eyes pass the richly attired nobles leading in courtly fashion the no less magnificently dressed ladies famed for their grace and charm. They pass through the vast halls twisting and turning in long columns to the sound of grave, majestic music.

It was Polish violinists who were gladly welcomed at foreign courts that introduced the polonaise abroad. Telemann, a German composer, contemporary to Bach, relates the musical impression he received on a journey to Poland. He writes: "Nobody would believe with what an amount of phantasy the players on the bagpipes or violins improvise during the intervals of the dance. If one made notes one could collect enough musical ideas in one week to last for a whole lifetime. In a word there is much good in this music if one knows how to profit by it." Apparently Telemann did know how to profit, for he wrote two sonatas for two violins and basso continuo called Polish sonatas.

In the first one a masurka vivace has all the temperament of a Polish folk dance. In fact, in the eighteenth century the so-called "Polish style" had a great success in European countries, and German cities of that time gave it much attention. Johann Schiebe in his work "Der Kritische Musikus" (1745) characterizes the Polish style as "gay, satiric and vivacious." Those qualities which we find in embryo in the music of the people find their perfected expression in the creations of Chopin who has enriched the literature of music with undying compositions that are the noblest contribution Poland has added to the general culture of the world.

SELF-TEST QUESTIONS ON MR. MALECKA'S ARTICLE

- What are the indications that Polish music has a pre-Christian origin?
- 2. Characterize the Oberek, the Kujawiak and the Krahowiak
- 3. What is the derivation of the word,
- masurka? 4. For what occasions was the polonaise
- 5. What was the "Polish style" and when did it have great vogue in Europe?

Getting a Start in Music Geaching in the Country

By Eugene F. Marks

understood by many. Naturally its cultiva- light upon the sheet-music. tion and appreciation are greatest in wealthy A bookcase or music-cabinet may be rather than from below or on a level with a large clientele cities and large towns, and comparatively placed near the piano in order to have the eye, the shades should roll up from the try districts have developed a decidedly be arranged and classified in the cabinet, musical atmosphere by giving liberal time all the different grades, the etudes, classical and study to music, even though it be of the works, duets and so forth, in their respec- and passing it over a small stationary pul-simpler character. It is not these few tive divisions so that there will be no delay ley fixed in the center of the upper crossbut the remoter country settlements.

These places frequently offer a good opsured in advance that he is a true missionary instilling a love for good music where it will be of far greater value than that imparted in his ordinary course of instruction.

The first step in the formation of a class among such rural districts is to have a frank talk with the principal of the dayschool. If no one is already filling this important position, you may be assured of a hearty welcome; for he will need music for commencement and many other public events, and will greatly prefer the use of local talent to the importing of any from a distance. His assistance and countenance. once gained, will aid in keeping alive an interest in music.

Next, secure a list of the names of families owning pianos, or, if you also teach voice and string instruments, of all interested in music, and make a personal canvass of each home to ascertain the number of pupils you may count on in the begin-You need not feel alarmed if the number appears small at first, for it is almost sure to grow, especially as soon as some social event demands the service of your pupils, and shows the results of your teaching. The matter of fees must be governed by the community's financial status. Let the price be the same for every pupil. for, among country folks, there are no secrets; each one is a member of a large intimate family.

Many of the parents visited will claim that the children have no time for music study with their school work, especially as the school-house is usually some distance from the home and much time is spent go ing back and forth, but these and similar objections may be met by pointing out that the period in which the child is developing his mind in the class-room is the very time in which to study music. At this early age, musical advancement may be steadily gained, even though the practice hours be necessarily limited, say, to one hour before and another after school.

As the school-house is usually located centrally among these scattered homes, it will prove the best place for a studio; but if a room cannot be secured here, there is always some sympathetic and philanthropic mother near-by who will gladly give a room, and sometimes the use of a piano. provided the teacher gives her child lessons in return. It will be well to so arrange the furniture as to suggest a musical atmosphere and to fulfill its practical object of teaching. The keynote should be simplicity: its most prominent piece of furniture an inexpensive piano placed protect-

Magnage—which, if not spoken by wall, and somewhat distant from the source use in duter playing; and your studio is ticipate and have the pupils participate in all, may at least be heard and of heat, but in a position to secure a good sufficiently furnished. However, since the

less in small towns and country villages, your music supply and books of reference bottom. This is easily managed by fasten-Yet many small towns, and homes in coun- within easy reach. The sheet music may communities we wish to consider, however, in obtaining a selection when needed. A few good pictures of subjects relating to music may be hung upon the wall and two woven with the school duties by taking the portunity for utilizing and investing a day's or three busts of eminent musicians placed pupils during their free periods or a half teaching at least once a week. The teacher upon stands in convenient places. No hour before school. After school dismissal extending over an hour or an hour and a who undertakes such a task may be as-studio is complete without the monitor - a half hour or more may well be employed half becomes tiresome. It is quality rather the metronome. Now add a small table, a in rehearsing numbers for public exhibition quantity which counts in musical black-board lined into staves, a few com- tion, such as cantatas and musical plays. endeavor.

light should enter from above or overhead munity. This leads to the upbuilding of bottom. This is easily managed by fastening the shade to the base casing of the window, tying a long cord to the ring in ing pupils recitals several times during the the middle of the hem-stick of the shade ley fixed in the center of the upper cross- ability, and, besides, it stimulates en-

board of the window casing.

The lesson periods can be easily inter-

How One Geacher Did It

The following is a part of a summer circular issued by Mr. John W. Schaum of Milwaukee. He says that it was a great success. Perhaps it contains a hint for some of our teacher friends.



IT TAKES PRACTICE twelve months of the year

to make something of your MUSIC

IF---- "All Play and no Work gets Jack into trouble",study plano this summer.

IF --- Jack is to keep some semblance of order and routine during vacation. study piano this summer.

F----you want Jack to retain the musical knowledge already study piano this summer.

IF----summer provides more practics time with its freedom from school, social activities and winter colds,study piano this summer.

IF --- you don't want Satan to find mischief for Jack's idle hands to do,study piano this summer.

IF----teachers are not so driven with work in the summer. they are able to give more individual attention to their pupils .-

STUDY PIANO THIS SUMMER.

USIC is a language—a universal ingly away from any drafts near an inside fortable chairs and an extra piano-seat for Every opportunity should be used to pur-

In addition to the special events of the year. This is a splendid medium for demonstrating the result of one's teaching thusiasms among the pupils. It is well t arrange the program some time in advance in order that the pupils may have ample time to master their pieces. An exhibition

Parents can aid the music teacher greatly in his endeavors to elevate the musical standard of the community, and at the same time give themselves much enjoyment By purchasing phonographs and the best educative records they can familiarize the child with some of the world's best music. The members of the district who can af ford to install radios will secure an additional source of educational material which will lend a large measure of interest in music throughout the community.

It should be the teacher's endeavor to lay from the very beginning, a good, sound, and dependable musical foundation upon which the pupil, if forced at any moment to rely solely on his own direction and exertion may be able to erect a substantial edifice "No matter what the task may be that lies before you, try to perform it so well that nobody can do it better. There is nothing 'just as good' as your BEST."

Wagner and King Ludwig By S. G. ALBERTI

WAGNER had fled to Stuttgart to get away from his creditors when he receive the fateful summons from the supposedly insane King Ludwig of Bavaria which changed the current of his whole existence and finally established him at Bayreuth the acknowledged musical master of Europe. The summons was unexpected. A letter of Wagner's tells of this extraordinary meet-'You know that the King of Bavaria sent a messenger to find me," Wagner wrote. "Today I was brought before He wants me to be with him always, to work, to rest, to produce my works; he will give me everything I need; I am to finish my 'Nibelungen,' and he will have them performed as I wish. I am to be my own unrestricted master, not Kapellmeister-nothing but myself and his friend. All troubles are to be taken from me; I shall have whatever I need, if I only stay with him.

"What do you say to this? What do you say? Is it not unheard of? Can this be anything but a dream?"

But it was no dream. As Henry T Finck observes in his biography of Wagner, the young King of Bavaria, who had mounted the throne but four weeks before, "had read the despairing call of the composer: 'Will this Prince be found?' and had said to himself, 'I will be this Prince.'

The Art of Program-Making

By EDWIN HALL PIERCE

An Article of Especial Interest to Those Preparing June Recitals

pieces which make up his programs. It is throughout all the separate numbers of a a matter calling for good judgment and the suite and occasionally even in a sonata. most discriminating taste.

The direction of large symphony orchestras is an honor which falls to but few of beginning of the next to see whether the us; yet practically every music-teacher has occasion at various times to plan a pupils' recital or give one of his own. When there musician will sometimes improvise a few is such a program to be planned there is chords where they are necessary to bridge a right and a wrong way to do it, and over an otherwise bad transition between the possibility of contributing greatly to the the keys of two pieces. But this procedure success of the whole undertaking by the is not possible to most amateurs; neither proper selection and ordering of pieces is is it practicable in the case of orchestral in itself a work of art.

ent questions to be considered: length, step: D major does not sound well after variety, unity, suitability and aesthetic C major; neither does B flat major after

it has not been worth their trouble to come. presently modulate skillfully into the real such a fault, however, is very unusual. Rather, it is common, since teachers have (Op. 8)." a large class which they wish to exhibit, to prepare programs so excessively long that both the audience and the pupils themelves are "bored to extinction." It would be better to give two or more recitals, or sary to study unity in the make-up of a automatically to limit the number of par- program. It is quite possible to assemble ticipants by never permitting a pupil to ap- a number of real masterpieces yet ones pear in recital before he has studied a whose styles have nothing in common. It ixed number of years and has reached a follows that there is no underlying prin certain grade of advancement. The mini- ciple to make the program a logical whole. mum length of a program should be placed As a horrible warning, let us try at one hour, the maximum at two. To be sure, operas much longer than this are often listened to without boredom, but there the eye is diverted by the scenery and costumes and the mind interested by the plot. Also one may walk in the foyer between the acts and come back refreshed. It is easy to determine beforehand the probable length of a program by timing each number separately and adding about as many minutes to the whole period as there are separate compositions, to allow for the sented together, they would absolutely ruin slight pauses which must occur between

Variety attaining it. One of the most obvious is number there, as their whole styles and that of sprinkling a few vocal numbers in idioms are so utterly diverse as to be an instrumental concert, or of using instru- inimical. It would be just as if a person ments at a piano or organ recital—a violin of wide and distinguished public and social solo on a program of organ elections, for instance. In order to take full advantage of at the same dinner-party, Wayne B, this sourse of variety, it is better not to have a violin or flute come next to a soprano and President Roosevelt, together with solo, nor a bass or tenor solo come next to his favorite bootblack, his physician and voices in succession

of music, however, variety may still be sedifferent rhythm) should be heard directly after another slow movement and no two adjacent numbers should be in the minor mode, unless one of them is of a light and playful character.

arrangement in favorable order of the quite commonly retain the same key attained.

In making up a program, one should try the end of each piece in connection with the effect is pleasing or otherwise. A solo pianist or organist who is a highly talented in itself a work of art.

There are, broadly speaking, five differof the bad transitions is that of the whole-C major. There are a few pieces, however, which have an "Introduction" of such peculiar character that they sound well OF COURSE no one wishes to present after anything, because they begin with a program so brief that people feel a vague and undetermined tonality and key. Such is Grieg's "Violin Sonata in F

> NOTWITHSTANDING the impor-tance of variety, it is equally neces-1. Sonata Pathetique......Beethoven

. Old Folks at Home (vocal) . Foster 3. Prelude and Fugue in C sharp

1. Stars and Stripes Forever....Sousa

(vocal)Donizetti

Now here are five real masterpieces, each almost supreme in its own style. Yet, preall chances of harmonious effects. To be sure, No. 1 and No. 3 might well find places on the same program, and No. 4 and No. 6 together on some other program, but, with VARIETY is necessary to sustain interest, and there are several ways of could properly be heard next any other

If such blunders are to be avoided, there labored. must be some one element of unity in a program. Contrasts may be frequent, but lady, a very fine pianist, whose father was the second part of the program, there is no large mental, it is better not to have two they should not be so extreme as to be wholly unmusical. On one occasion he great importance attached to the matter

A program may consist of:

1. The works of recognized classical composers, or of those moderns whose idiom follows a development of the same general lines.

Extreme modern compositions, possibly either preceded or followed by

classical works 3. The works of some one composer,

selected with due regard to variety. 4 The works of some one national school of composers, such as the Russian, the French or the Scan-

5. Illustrations of the art-songs of

various composers.
6. Illustrations of the folk-songs of various nations.

7. Dance music or classical music in various dance-forms. 8. Sacred music, preferably of some

one school. 9. Operatic music, preferably of some

school. 10. Salon music, such as that of Lange,

Lack, Chaminade, and so fortb. 11. A combination of both popular and

classical music, judiciously selected and arranged.

(See programs at the end of this article.) This last variety is one which, if well planned, will please a great many, but which demands the utmost good taste and good judgment to avoid bathos. It will be help to remember that not all classical music is equally serious in style and that, in going from classic to popular, it is well to use one of the lighter classics. For instance, after a Haydn symphony, Strauss' Blue Danuhe Waltzes sound perfectly in place, whereas after, say, Beethoven's "Fifth Symphony," they are a desecration. disposed, indulge freely in the best of con-

temporary popular numbers, closing, perhaps, with a rousing Sousa march. In brief, remember that one sort of variety and one sort of unity throughout a program are sufficient. To seek too much after more of the first is to risk a tasteless hotchpotch: to seek too much after more of the second is to risk pedantry and dullness.

Fitness to the Character of the Audience

I an audience composed of musically uncultivated people, one can present only "popular" music, or, at best, those of the classics which are simple and obvious in gram. Of course, the case in which a their appeal. This is doubtless true, in professional soloist appears accompanied general, but exceptions are more common by an amateur orchestra, or a solo singer solo, nor a bass or tens solo come next to the lawyer costoners, not physical and general, one exceptions are more comment of an acello solo. The same principle warms one a policeman with whom he has a pleasant than many suppose. On the lawyer of the control of the lawyer of the la comparison, it would be as if the cook same heartiness and abandonment of ex-When the program is of entirely one type should pour maple-syrup over the beef- pression to be heard in the singing of should be observed is in relation to position steak, or garnish the ice-cream with strips familiar popular songs or in the perform- on the program. A visiting soloist, or any of bacon. I have seen blunders in taste in ances of old-fashioned country-fiddlers, person who is to be treated as an acknowlment (unless quite brief and of a wholly the make-up of musical programs which they will appeal even to people of primitive edged "star," should neither open nor close were as bad as these—combinations to make musical taste. The trouble is that our per- a program, in a mixed concert. The fastidious musician squirm in his chair. formances are often too deadly dull and choicest place on the program is generally

MONG THE most important and re- adjacent pieces in the same key, though grotesque. Without pretending to exhaust asked her to play for him some "popular sponsible duties of a great orchestral this cannot be laid down as a strict rule, the possibilities, let us enumerate some of tune" which he had enjoyed hearing her sponsible duties of a great or chestral this cannot be late down as a strict rule, the possibilities, at the conductor is that of the choice and especially as the earlier classical composers the ways in which unity may surely be play some days previous but of which he please her father, she played over first all the popular songs of the day, then all the old folk-songs she knew. But none of them was the favored selection. At last she gave it up in despair and began playing to please herself, trying several numbers from a Bach Album. As she began "My heart ever faithful" (from the "Whitsuntide Cantata") he shouted, "There, that's what I wanted! Why didn't you play it for me when I asked you?" After that he insisted on hearing it time and time again.

It is most unwise to underestimate the qualifications of one's audience. children do not always like childish things, but are impressed by something grand and intense even though they may not understand it fully. On the other hand, it is well to make reasonable concessions to the tastes of one's audience, if only such tastes are actually known. Among musically-inclined people who happen to be so located as to have but rare opportunities of hearing good performances of music, I have found a great wish to hear the standard classics, especially Beethoven, Mozart, Mendelssohn, Schumann, and so forth, but comparatively little interest in Brahms, Grieg or Tchaikovsky and none at all in Reger, Karg-Elert, Debussy, Cyril Scott or Ravel. Music-lovers living in the larger centers, however, are frequently "all fed up" on the older classics and wish to hear the latest novelties by leading contemporary composers

In general, whatever appeals to you, personally, so that you can play it with whole hearted enjoyment and adequate technic will stand the best chance of succeeding with almost any audience. Players who have chosen an inferior program from a supposed necessity of playing "down to their audience," have generally found that After the Strauss waltzes, one might, if so they pleased neither the audience nor themselves. Anything more total than such a failure it would be hard to conceive. Better give the best that is in you, even if not

Personal Problems

always appreciated.

WHERE several persons take part, one or more at a time, in a program, there are certain little matters of management to be considered. Should amateurs and professionals appear on the same pro-THERE IS a common opinion that for gram, it is courteous to neither to assign them their places indiscriminately. Better have the professionals appear, if possible, by themselves, in a second part of the pro-

reckoned to be the second or third number An instance comes to mind of a young If, however, the "star" does not appear until

them are the Puy-de-Dôme and the Puy-

de-Sancy. The most important cities are

gion, composed of high table-lands, moun-

region is without doubt one of the richest

in indigenous folk-tunes. Its musical tra-

ditions have been kept alive by its devoted

inhabitants and their descendants. In Paris,

where many Auvergnats now make their

homes, local usages and memories are kept

alive by intensely patriotic Auvergnat

Auvergnat costumes are worn and the dia-

lect of Auvergne is spoken. In this day,

when folk-music is in danger of losing its

place in rural life, the Auvergnats in Paris

have formed at least one society of particu-

lar interest. This society is known as "La

from the principal folk-dance of central

Of Far Lineage

Paris that my interest was aroused.

the traditions of the Auvergnat songs and idioms and

of position. If several of the performers can appear in an ensemble number for the

closing piece of the concert, the effect will be specially good. However, there are exceptions to all rules. Often, pianists who have already played a concerto with orchestra, at a sym- Composers (suitable for well-advanced phony concert, play a group of piano solos players) unaccompanied, at the very last, after all the orchestral part of the concert was over. This would seem slightly anticlimatical but, as long as everybody is pleased, why

Well-Balanced Programs 1. Recital Suitable for a Graduation Recital or a Teacher's Recital

Beethoven... Sonata Pathetique, Op. 13 Schubert Impromptu in A flat Schubert Moment Musical Schumann Aufschwung Schumann Warum Schumann Trailmerei Sinding Rustle of Spring SibeliusValse Triste
OremIndian Rhapsody

2. Embodying modernistic tendencies (This program demands a very fine player for the solo numbers and a good competent player to assist in duets)

Grieg Concert Overtands)

In the Autumn (four hands) Sibelius Romance
Debussy Masques (Masks)
Jardins sous le pluie

(Gardens in the Rain) (If these two last are too difficult

substitute Mazurka in F sharp minor, and Réverie, by the same composer.) The Childrens' Corner (six short pieces, or a selection of them),

Cyril Scott. Three Dances (four hands) Ravel. Pavane pour une Enfant Défunte Jeux d'Eau

(This is a very difficult piece, demanding some virtuosity. Should it be thought best to omit this, some classical composition, not too alien in mood, will furnish a good relief at this point, and make an effective close. Mozart's Fantasia in C minor is suggested.)

"Peer Gynt Suite" (for piano, four hands.)

a. Morning Mood

c. Anitra's Dance

d. In the Hall of the Mountain King Solveig's Song (soprano solo)

Erotik (piano solo) Norwegian Bridal Procession (edited by Percy Grainger)

On the Mountain (This program employs two pianists, violinist and soprano soloist.)
Sonata in F, Op. 8, for violin and piano

(Suitable for well-advanced per-

4. Russian Program

Lvoff	
(two pianos, eight hands)	
Tchaikovsky . Andante cantabile, Op. 11	
Liadow	
Cui Orientale	
Moussorgsky Gopak	
Scene D'Enfant	

Schuett...... A la Bien Aimeé, Valse Rubinstein.......Melody in F Romance, Op. 44, No. 1 Rimski-Korsakoff Song of India

(two or four hands)

If a contralto soloist is available, insert the number, Only a Yearning Heart ofter say No 4 If a soprano or tenor soloist is available,

No. 8 may be rendered in its original form as a vocal number. All the pieces in this program are of only moderate difficulty.

5. Marches and Dance forms, by Classical

from "Sixth Violoncello Sonata" (four hands)

from the Second Violin Sonata ...Bourrée (piano solo) Gigue ("Jig") from the First Partita

(These numbers may be found in the Bach Album.) Boccherini Minuet Celébre Mozart.....Minuet from "Don Juan" arranged by Moszkowski

(four hands) Schubert Waltzes
Soirees de Vienne, No. 6

(four hands) Schubert. Military March (four hands) Beethoven...Minuet in G (four hands) Chopin.....Valse Brilliant in E flat (piano solo)

Godard Second Mazurka Schuett A la Bien Aimée Brahms.....Hungarian Dance, No. 5 (solo or four hands) Moszkowski..., Spanish Dance, No. 2

(solo or four hands)

6. Wagner Program
Pilorims' Chorus, from "Tannhäuser" (two or four hands)

O Thou Sublime Sweet Evening Star, "Tannhäuser" (Baritone solo, or, if that is not available, may be had in arrange-

ment for violin solo, cello solo, or niano solo) Magic Fire Music, from "The Valkyrie" (piano, four hands) Siegmund's Love Song, arranged by

Sailors' Chorus, and Spinning Song "The Flying Dutchman" (piano, four hands)

Walter's Prize Song, from "Die Meistersinger" (arranged for violin solo, by Wilhelm)

Elsa's Bridal Procession, from "Lohengrin," transcription by Liszt Elsa's Dream and March from "Lohengrin," arranged for four hands by F. Berger

(This program calls for two pianists, a violinist and, if possible, a baritone soloist. The piano duet may also be had for piano solo.)

7. Salon Music (piano solo and duet) Bohm......Charge of the Uhlans

(four hands) Resch.....Secret Love Gavotte
Labitsky...Dream of the Shepherdess Merkel......In the Green Meadow Lange......Pure as Snow Lange ... Flower Song
Thomé ... Under the Leaves Chaminade The Flatterer

Gottschalk Orfa (Grande Polka) Flagler With Song and Jest (solo for four hands) Gabriel Marie ... The Golden Wedding I. Strauss...Straussiana (four hands)

Sousa...Columbia's Pride (four hands) (This program contains pieces of various grades, suitable for a pupils

SELF-TEST QUESTIONS ON

MR. PIERCE'S ARTICLE What five points should be considered

in planning a program? What extremes are to be avoided in

seeking for variety? Why is it unwise to "blay down" to an audience?

Which places on a program are considered most desirable? Which least? Plan a program suited to a metropolitan audience with modernistic tendencies.

The Accompanist By CHARLES KNETZGER

THE accompanist is a person of great unobtrusive and subdued manner. How-

and reactions into those of the artist and playing accordingly.

hand an indifferent or phlegmatic accompanist has a deadening effect on the artist brought out. who is necessarily of a temperamental na-

importance to the soloist or singer for he ever, parts written in a high register for may make or mar a performance. Soloists, voice or instrument call for dynamic intherefore, have good reason to be particular tensity and sonority in the accompaniment. regarding the choice of an accompanist. A climax by its very nature demands To be a good accompanist demands the spirited playing and strong support. A power of divining the intentions of the good accompanist enters into the different soloist, of merging one's own sensations moods of the composition and varies his of subduing one's own personality and in- (2) When the accompaniment consists of dividuality for the sake of bringing out simple chords or arpeggios, the accompanist must exert special care lest he make The good accompanist is an inspiration them too obtrusive instead of treating to the soloist as his playing gives sympa-thetic and vital support. On the other bass notes which form the harmonic foundation should not be slighted but clearly

(3) An efficient accompanist should care fully follow the phrasing accentuation, What rules should guide the accom-fluctuations in tempo as well as the gen-auist? (1) The accompanist should play in an should, therefore, merge his own interpretation with that of the soloist.

(4) The accompanist should give particular attention to the value of rests, and beware of blurring harmonies by excessive or injudicious pedaling. He should often abstain from pedaling phrases of a delicate or imitative character, which are easily blurred

(5) The accompanist must give careful attention to preludes, interludes and postludes which occur in a composition or song, for upon them often depends the effective rendition of the whole,

(6) The playing of accompaniments re-Quires special antitude training and practice. Like the ensemble player, the accompanist must sacrifice his personal vanity for the good effect of the whole If diffidence on his part is detrimental to a well-balanced performance, an exaggerated assertiveness is much more reprehensible. We do not accompany a harp solo with kettledrums, nor are we satisfied to look for a pound of melody in a ton of accom-

(7) Finally, an accompanist should be a good sight reader and also be able to transpose. If at times a singer is not in good trim, he may request the playing of a song a tone or half tone lower. A thorough knowledge of harmony and key relationship will serve the accompanist well when modulating from key to key, so as to form a pleasing connection between two pieces of different tonality.

"The conductor in me leads me to do musician in me is not always convinced."-

The Music of the Land of the Bourrée

By RICHARD H. M. GOLDMAN



CHEMIN DE FER D'ORLEANS (RAILROAD OF ORLEANS)

A BOURRÉE ON THE COUNTRYSIDE

Clermont-Ferrand and Aurillac. There are few towns of any magnitude, since the retains and deep valleys, is largely devoted Tradition has it that this is a survival of to pasture and other agricultural pursuits. the dances of ancient Greece. Jean-Jacques Rousseau stated that the bourrée was first In such country it is usually found that folk-song has flourished. Auvergne is no introduced to Paris from Auvergne toward exception; indeed, it may be said that this the end of the sixteenth century, and that

> to transform it into music suitable for use in the suites of his time. All of the bourrées of Auvergne in the original form are both danced and sung. The words are thoroughly characteristic of folk-verses throughout the world. The themes are always of a rustic nature, sometimes of a tenderly pastoral sort. Verses about lovers make up a good proportion of the total. The language of the province of Auvergne is one of the numerous dialects derived from the Languedoc division of French. It leans toward the Italian, but

dances. The name of the society is taken pronunciations which France. Although I have seen and heard make it very the bourrée in Auvergne itself, it was difficult of through the activities of this society in comprehension to any but the na-

THIS BOURRÉE is not to be confused with the bourrée to be found in the dance forms, the pattern suites of Bach and other masters, although of the bour the latter is said to be derived from the ree is binary, former. The classical bourrée is in alla but the two breve or 2/4 time and of rapid tempo, parts need whereas the bourrée of Auvergne is gen- not be of erally in 3/8 time, with a very strongly equal length, marked rhythm and considerable syncopa- The division and eight measures. sometimes six and six, rarely eight Occasionally one finds

and eight or two and four, and even more elementary ones which have no division at all, but consist simply of one strain repeated. The melodies themselves have a sparkle and lilt which irresistibly call one to dance. Of this catchiness, an old legend tion, quoted from an essay on the bourrée Lully (1639-1687) was probably the first by Antoine Bonnefoy.

To Fetch the Bride

WHEN Francis the First was on his way to fetch Catherine de Medici, the great-niece of Pope Clement VII, who was to marry Francis' son, Henri the Second, he stopped at Clermont-Fer-Navarre and the Cardinal Antoine Duprat.

Bourrée," and its purpose is to maintain there are, of course, many purely local King, followed by sumptuous entertainthe course of

dalized by the performance of this dance. They resolved to have it forbidden by the Pope. The question was submitted to the Sacred College. The College was disposed to place an interdict on the bourrée when one of the judges, probably Cardinal Duprat, wisely observed that one could not very well condemn the dance without having first seen it. Therefore they called into the Consistory Hall a group of young men and women from Auvergne who belonged in the suite of the Cardinal-Minister, and these young people interpreted a few figures

On With the Dance!

ON SEEING this, the foreheads of the judges lost their wrinkles, their eyes shone and their severity was changed to admiration. The members of the Sacred College began to beat time with their feet and to clap their hands in approval. Then they in turn took part in the dancing. Soon the Consistory Hall was turned into a grand ball-room; even the Cardinals themselves danced the bourrée, which was of course absolved unanimously by the

The characteristics of the simple bourrée are its vivacity and grace. The step is quite easy and does not vary throughout the various movements of the dance. In all of the figures, the musical phrase is divided into two periods of eight measures furnishes us the following amusing illustra- each. For the first figure, the dancers face each other and move from side to side in opposite directions. At the end of the phrase, they must be at the further ends of the line of their movement. The second figure is circular, and the dancers revolve like tops while describing the circle. This movement also ends with the dancers far apart, and the last beat is accentuated by stamping with the right foot.

There are many variations of the simple rand along with his suite which included bourrée. In some, which are danced by the his sister, the beautiful Marguerite of men alone, the rhythms are accentuated by tapping with the heels and by cries which "A grandiose reception was given for the seem to come forth with spontaneous enthusiasm. These vigorous dances are seen ments during principally in the mountains and are said to be survivals of the ancient warrior which many dances of the primitive Gauls. Other bourrées bourrées are danced by varying numbers of couples. In some of them, there are as formed, and many as eight figures, and some of these no doubt are of fairly complex pattern. All of them many 'goig-nades' too. The movements. The eye is fascinated by It is known, according to the working out of the numerous crossings and re-crossings of the dancers, and the what Flé- ear is charmed by the way in which the chier wrote music fits their gestures and seems to buoy in his rem- up their feet, so that in effect they seem iniscences of to be treading on air.

A Hoary Pair

vergne, that the goignade NO DESCRIPTION of the bourée would be complete without attemptwas a de- ing to give a picture of a rural festival generate and in Auvergne where these singing dances probably in- are performed. First we look at the musidecent ver- cians, standing at the side, performing upon sion of the the two age-old instruments which are inseparable from the bourrée. These are the "The ec- vielle and the musette.

clesiastical The musette is a sort of bagpipe, but the personages vielle is an instrument with which many in the suite people are likely to be unfamiliar. It is of Francis really a hurdy-gurdy, a rather complicated the First affair and difficult to describe. In general were scan- shape it is like a large mandolin with from



A Spanish Music Student of the XVII Century SEÑORITA VELÁSOUEZ By the Spanish painter, Zacariss Veldeque

what I can for modern music; but the

simple dresses.

three to six strings, of which all except a rapid cascade of descending notes. Many one are played as drones. These drones of the tunes are remarkable for their inare tuned in fifths and octaves. The single sistence on a single note. When it is posmelody string is stopped by keys which the sible to notate the melodies in 6/4 or 6/8, player manipulates with his left hand. With the ends of phrases often fall on the second his right hand the player rotates a rosined beat of the measure. There is in indefinable wheel which is turned by a crank at the suggestion of space and air in the breadth lower end of the instrument and which sets of these songs. the strings in vibration. The "ensemble" The absence of melancholy from the of the musette and the vielle produces, as songs of Auvergne gives them a rather

may be well imagined, a very strident sort rare place in the world of folk-melodies. of music. But the character is perfect for Most of the tunes are in the major, which rustic festivity, and, in the open air, most is unusual, since most folk material, especially in southern countries, tends to fall of the unpleasantness is lost. The costume worn by the performers at into the old modes such as the Aeolian and these festivals are surprisingly sober in the Dorian. The dance-tunes of Auvergne color. The men wear broad-brimmed hats, are invariably jolly, and the pastoral songs, short jackets and tight trousers, all of though not exuberantly gay, are full of the black, the only note of color being intro- repose of the beautiful countrysides of duced in the neckerchiefs. The women France. wear bonnets of white lace or other material, bodices with square or V-shaped necks, and ample skirts which have double

Large numbers of these songs have been collected and harmonized. Many people will feel, however, that a rich accompanibustles over them. Occasionally one sees ment is superfluous. The proof that a tune bright-colored aprons and shawls over the is good is always that it can stand by itself. And this is precisely what the folk-melodies of Auvergne can do.

SELF-TEST QUESTIONS ON MR. GOLDMAN'S ARTICLE tic songs of Auvergne are songs of the 1. What is the purpose of the "La Bourrée"

dies of a type not infrequently heard in 2. Describe three characteristics of the

dies of a small compass and loose rhythm. 3. What was the decision of the Sacred In written form (though it is impossible College regarding the bourrée? to notate them precisely) they often fall 4. What instruments were originally played

best into the 5/4 meter. Characteristic for the bourrée? phrases are often composed of one or two 5. What are other types of music sung by long notes held ad libitum and followed by the people of Auverane?

> Music of Nature A Series of Programs for Studio, Club or Radio Recital By ALETHA M. BONNER A MOUNTAIN ENSEMBLE

Part I-Music and Mountains

Songs of Sowing and Reaping

RESIDES the bourrée, the characteris-

field and of the harvest. These are melo-

Latin countries. They are very broad melo-

When mountains lift their lofty heads to chant aloud in classic measure, they call to aid voices of wind, birds, trees and

mountain score, the rugged ranges, crowned with pine and spruce and other trees, furnish greatest variety of tone and tempo. Here may be heard murmured music of Aeolian type, when leafy branches meet; or staccato movements, sharp and clear, from ice-clad trees, when winds of winter blow with might

Or, again, when Mother Nature presses the loud pedal in the fortissimo of storm, with, as Kipling has said, "a heave and a halt and a hurl and a crash," a continuous flood of harmony sounds forth ranging from the delicately-toned overture of sighing breeze through the entire gamut of musical emotion: when is heard the aria of raging wind, the recitative of sonorous thunder, and the wild chorus of rain torrents-a majestic display of color and power and tone!

Yet harmony in the hills prevails, and day by day, through calm and stress, the melodies of the heights ring out in measured cadence sweet. Here does music rise Piano Group to highest form-music that stirs our souls to scale the heights of life!

Part II-MUSIC

Piano, four hands In the Hall of the Mountain King

(difficult) from the "Peer GyntEdvard Grieg Dance of the Winds (medium)-A. Jackson Peabody, Jr.

The Wind-Swept Pines (medium)-Mrs. E. L. Ashford

Piano Group (medium) In a Mountain Hut......Carl Heins Dawn on the Mountain. . George Eggeling Sunset in the Mountains— Carl Wilhelm Kern

Mountain Idyl..... On the Holy Mount, Op. 85 No. 13— A. Dvořák

But of all these ensembled sounds in Piano Group (difficult)

The Storm, Op. 101, No. 4. Jean Sibelius

Wind in the Trees-Arthur Goring-Thomas The Pine Tree

A Mountain Madrigal-Thurlow Lieurance

Selections from "Monument Mountain" By WILLIAM CULLEN BRYANT

Souvenir of the Alps, Op. 91, No. 1-

From These Dear Mountains-

Stephen Adams My Heart's in the Highland-(Scotch Folk Song) Shepherd of the Mountains-

.Hans Engelmann

Whispering Wind, Op. 38-

Heinrich A. Wollenhaupt The Raindrop (Prelude in D. Flat)-Frederic Chopin

Song Group
The Hills of Home.....Oscar J. Fox
I Am the Wind.....E. R. Kroeger

.. Mary Turner Salter

Part III-NATIONAL MOUNTAINS

A. Hermann Alpine Heights............L. Andre

Farewell to the Alps......Carl Bohm Scenes in the Scottish Highlands, Op. Piano Number (four hands): Blue Mountains (Wales) F. D. Baars

(Swiss Folk Song) The Blue Alsatian Mountains (Alsace)

(Spanish Folk Song)

UGENE ORMANDY has in a rela- done well to record excerpts from the H tively short time established him-self as one of our leading orchestral "Merry Mount," if for no other reason conductors. Ten years ago he arrived in than to perpetuate his remarkable charac this country from Hungary to make a con- terizations of the principal rôles (Victor cert tour as a violinist. Shortly after this disc 7957). was in the violin section of an orchestra;

RECORDS AND RADIO

By PETER HUGH REED

conductor of marked abilities.

arranged later, is the only part of the opera

which has been heard in this country to

date. This Suite is clever, colorful music

of a descriptive genre, and most of it de-

pends upon a knowledge of its program

for enjoyment. The opera "Schwanda,"

which had a meteoric success in Europe

contains much effective music, none of

which, however, surpasses the ingenuity or

the vitality of the polka and fugue which

Russia Set to Music

TN KEEPING with Balakirev's position

as head of the Nationalist School of Russian music, which inspired Rimsky-

Korsakoff, Borodin and Moussorgsky, is

his symphonic poem, Russia. A particu-

larly life-like recording of this work comes

to us on Columbia discs 17031-2D, played

by Sir Hamilton Harty and the London

Massanet's "Manon" is unquestionably

one of the most charming lyrical scores in

the operatic repertoire, its facile grace and

melodic suavity having endeared it to the

hearts of opera goers of several genera-

tions. Since its initial presentation the

rôles of Manon and Des Grieux have been

included in the repertoires respectively of

the majority of great sopranos and tenors.

Columbia's recently released recorded ver-

sion of this opera is a performance as given

at the famous Opera-Comique in Paris,

The principals assembled for this record-

ing are all, to our way of thinking, well

"Manon" is a difficult opera to sing well,

this must be considered high praise. Ger-

maine Feraldy, whose voice reminds us of

our own Lucrezia Bori, is Manon; M.

and M. Guenot a dignified Père Des

are most skillfully orchestrated.

Music Transcending the Instrument and not long after that he was a recognized

YEHUDI MENUHIN'S pure tone, his Mr. Ormandy's first two recorded selecinherent musicianship, and his emotions are unhackneyed ones, chosen from tional quality, make him an ideal recording works by contemporary composers of his violinist. Although this young artist's innative land. They are the Suite from terpretative ability has grown since he first Kodály's opera, "Háry János," and the Polka and Fugue from Weinberger's opera "Schwanda." Kodály, one of the foremost recorded, nevertheless his early recordings are still appreciated along with his more recent ones. And well they may, for his living Hungarian composers, was at one performance of such works as Beethoven's time Ormandy's teacher in composition at "Sonata in D major," Opus 12 (Victor set the Budapest Conservatory. His opera, "Háry János," founded upon a national M91) is rendered with a charm and simplicity wholly appropriate to its musical concept. One could hardly demand emendafigure in Hungarian folklore, was successfully presented for the first time in Budapest in 1926. The orchestral Suite from it,

It is good to have Menuhin growing into works like Chausson's expressive Poème for violin and orchestra (Victor discs 7913-14); for the exalted sentiment and dramatic intensity of such music profits by the purity of his style. In a work so intensely poetic as this, there is often an urge to over-sentimentalize. The fact that Menuhin refrains from this makes his performance an outstanding one, even though he fails to penetrate the fulness of its more meditative moments. In Lalo's "Symphonie Espagnole" (Victor set M137) Menuhin is quite at home, for he easily

enters into and sustains its sunny moods. Beethoven's "Piano Concerto No. 3" is seldom heard in the concert hall. Hence Schnabel's recording of it (Victor set M194) is most welcome. The "Piano Concerto No. 3," although spiritually allied to the traditional solo concerto as exploited Mozart and his contemporaries is nevertheless far above it in creative depths. Whereas the dominating factor in the former was the soloist, with Beethoven it is no longer so: for in this work the orchesis an equally important constituent which no longer simply accompanies but instead "argues with, supports and contra-dicts" the speech of the solo instrument

The Oboe Given Solo Treatment

COLUMBIA'S recording of Mozart's "Oboe Quartet" is, to our way of thinking, an unforgettable experience: for where its première took place in 1884. It Leon Goossens, the oboist, not only attests is a complete presentation of the score, inis a Competer presentation of the second of the second of the celebrated Couer de Reine strument, but also proves his perfect un-Scene, so often omitted in this country. derstanding and feeling for Mozart's tonal poetry. Three members of the Lener Quartet give him unified support (Columbia adapted to their respective rôles; and, since discs 68157-68158D). There is a dream-world aura to De-

bussy's piano music, which George Copeland, with the apprehending spirit of the ideal interpreter, captures and projects in Rogatchewsky is a golden-voiced Des Grieux: M. Vallier is a competent Lescaut, vague subtleties and the nebulous atmosphere of such pieces as Clair de Lune, Grieux. Elie Cohen is the alert conductor. L'Apres Midi d'une Faune (his arrange-Wagner's famous "one and only" wife- ment for piano), La Cathedrale Engloutie, scolding scene (the one between Fricka La Terrace des Audiences dans clair de and Wotan in "Die Walküre") is recorded lune and Canope, and the rhythmic artfulcomplete on Victor discs 7742-7743. It is ness of such pieces as La Soiree de Gracompetently performed by Emmi Leisner, nada, General Lavine-eccentric, Bruyeres who wisely refrains from over-stressing and Ondine are perfectly realized in these Fricka's ill-temper, and Friedrich Schorr, recordings which faithfully reproduce Copewho makes Wotan's defeat a dignified one. land's tonal shadings and pedaling as well We believe that Lawrence Tibbett has as the true singing tone of the piano.

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR



Orchestral Voices—The Strings

By ARTHUR OLAF ANDERSEN

string accompaniment from stacatio tition of two abots on the counterpoint against the melody of Tremolo-vibrato is the fast repetition of methods are: pizzicato or plucked figuration that it the same tone. would be next to impossible to enumerate them. Anyone who manifests an interest should study these different effects through examining a great variety of orchestral scores. He should make it a point to become familiar with the two kinds of pizzicato, the right hand pizzicato, which is the more common, and the left hand pizzicato. Note in the following:

THE ETUDE

Ex 10 Gracefully flowing

from Percy Grainger's Gay but Wistful, the melody in the right hand pizzicato, with bowed accompaniment in soft staccato.

This is an example of left hand pizzicato

with a bowed legato melody, all done on

The marcato is a firm, solid stroke using

about one third of the bow. It is indicated

by a downward dash over the note. The

détaché is a full, quick stroke of the bow

and should be marked "détaché." Tremolo-

Some of the modern orchestral scores require of the string player a very much greater technical knowledge of his instrument than was expected of him up to the time of Beethoven. In many scores of the early writers there will be found examples of occasional natural harmonics, but the use of the artificial harmonics was a rarity. Today, however, it is not uncommon to find such passages of harmonics as the following, containing both varieties:

1. By firmly pressing the first finger on the string and lightly touching the same string a perfect fourth higher with the little finger. The result is an harmonic two octaves above the firmly pressed note.

By firmly pressing the first finger on the string and lightly touching the string a perfect fifth higher. The resulting sound is an octave and a perfect fifth higher.

Such ethereal and spirituelle effects as are produced by the harmonics are noteworthy in compositions of Debussy, d'Indy, Stravinsky and others of the modern school.

To return to more solid tonal ground, the string voices should be carefully considered in arpeggio and scale passage fig-uration. One of the most important of these considerations is the uninterrupted, unbroken arpeggio or scale line through the ranges of the string body. In order to maintain a steady flow of the ascending or descending stream, overlapping should be resorted to with the thought in mind of shifting to the next instrument at the most favorable spot rhythmically as well as tonally. In other words, the best spot in which to change is on the beat, the performing instrument carrying the passage one tone over the beat while the next in strument starts on the beat. This insures an unbroken connection of the passage. Then, too, consider the ranges of the instruments and plan to overlap into the next voice at the point where both instruments

THERE ARE so many forms of legato is the slurred rapid undulating repe-string accompaniment from stacation tition of two notes on the same string. artificial harmonics but the two principal this event, the change from one instrument sequently more artistic in effect.







The interlocking of chords in double stops in the second violins and violas is especially desirable as this tends to mix to good advantage the tone qualities of the two instruments and to facilitate the technic in the double stopping. This is a quite common practice among the composers who have made a deep study of the strings and is greatly appreciated by the string performers.

(Continued on page 379)



THE FAMOUS IRISH GUARDS BAND OF LONDON One of Britain's finest bands leaving Westminster Cathedral after a religious service

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

Dr. Cooke at Malmaison—the lovely, wilful ghost of Josephine and the impressive, stately shades of her courtiers!

This composition is in dance form and rhythms must be well preserved throughout its stately measures. The beginning is in A major and after a short four measure introduction the first theme appears in the right hand in eighth notes, legato against as indicated in the text. an even steady left hand accompaniment in A modulation takes place at measure 13 where the theme passes into D major, played mezzo forte but a trifle slower. The third theme is in the relative minor, F sharp minor, and is big in its proportions, the chords to be played in full and resonant manner. Note that the tempo is Allegretto ma non troppo-light and lively but not too fast.

This number is the third in Dr. Cooke's set. "Palaces in France." Readers who consult back issues of THE ETUDE will find an interesting set of musical travelogues from the pen of this writer.

THE STARS AND STRIPES FOREVER By JOHN PHILIP SOUSA

Thousands of boys and girls the nation over will hail this arrangement of Stars and Stribes Forever with jubilation, Sousa's original is so much too difficult for small and comparatively unskilled hands that youngsters have reluctantly passed by this stirring music for less inspiring marches at assembly, and so forth. Here, however, is an arrangement entirely adequate for most school purposes and one which is really playable by young pianists.

Comments upon Sousa's great march

tune seems superfluous since its every note is known by Americans, adult and juvenile. Rhythm and evenness of tempo should however be emphasized. The style is martial and the composition must be taken at good snappy tempo. It is written alla breve, two heats to the measure and one count to the half note.

A JUNE ROSE

By CHARLES WAKEFIELD CADMAN All the vagrant June breezes find Cadman's June rose irresistible. It sways continuously in six-eight rhythm. The composition opens with the theme in the right hand upper voice. This to be fingered with care so that the legato essential to the correct reading of the theme may be preserved. The tempo is moderate, the mood tranquil. The second theme in the dominant key lies in the left hand. This passage is cello-like and should be well marked and given all sonority possible. Again it is important lightly; the second, measure 17 in A flat, and helpful to choose fingering carefully for the sake of smooth legato. After a measure 25. In measure 51 there is an four measure transition following the second theme, return D. C. and end at Fine.

WHEN LIGHTS ARE LOW By HANS ENGELMANN

Page your Aunt Susan for a really "stylish" rendition of this number originally printed thirty years ago in THE ETUDE and now reprinted on request! What memories it will stir in the musical amateurs of

By James Francis Cooke Freedom of style and sentiment are
It is quite evident that ghosts walked for requisite for the interpretation of this Engelmann number. After the four measure introduction the melody appears in a lower register but played by the right hand while the left hand crosses over in the accompaniment so typical of music of this vintage. There is nothing complex in the interpretation. Play it with much expression, use the pedal with care and change the pace

SWAYING DAFFODILS By A. R. OVERLADE

"..... Daffodils
Which bear the winds of March with gladness." Hark back a few weeks to the rows of

daffodils blowing in the Spring wind for inspiration in playing this number. Be careful to roll and throw off cleanly the opening figures in the right hand of the introduction. The last three measures of the introduction present a passage divided between the hands. This is done to facilitate fingering but care must be used to play with even tone and as though it were the work of one hand.

Preserve a smooth legato in the right hand throughout and nedal as indicated. The expression marks are clear and if one "chills and fever interpretation" this little number will be very effective.

By LOUISE CHRISTINE REBE

Miss Rebe has contributed some very valuable educational material to the piano literature. A Jolly Jig is an excellent study in rhythm and makes an interesting little recital piece as well. The rhythmical figure with which it opens is one often encountered but seldom played correctly. Instead of playing the dotted eighth and following sixteenth as written, pupils are prone to give the notes the value of a quarter and two sixteenths as shown:



The mood of the Jig is very lively. Use clean finger work and sharp, rhythmical animation. A certain outlines. The first theme is played rather handled, is permissible. is forte by contrast dwindling to piano at example of the natural minor scale in groups of seven which should be played with abandon making a crescendo as it approaches the final chords to be played brilliantly and fortissimo.

MINUET L'ANTICO

By ALEXANDER MACFAYDEN

very lightly with as much contrast as possible between staccato and legato. Give particular attention to chords marked sostenuto and those bearing accents. The crescendo beginning measure 11 reaches a climax in measure 13 from which point play fortissimo with broad sweeping lines making sure that the soprano voice is heard well above the contrapuntal effect of the moving lower voices. The next theme in D flat is pianissimo growing to forte in the fourth measure. The left hand should be played so as to produce a droning effect. Guard at all times against the tendency to play faster while making crescendos. The tempo is steady and stately throughout.

WALTZ OF THE FLOWERS By P. TCHAIKOVSKY

Mr. Felton's arrangement of this favorite Suite" is at once easy and playable. Originally this music was written for orchestra. The tempo is brisk and the tonal shadings should be well varied. The opening chords in the first theme, measure 15, are to be played rather broadly as contrasted to the sparkle and lightness of the following passages in eighths which are almost Choninesque in character. Sostenuto is well to the fore in the theme beginning measure 47, and continues throughout the theme. In playing the next theme, beginning measure 80, be careful to observe the phrasing as marked since it affects the rhythmical lilt of this section. The last quarter note of each phrase is to be thrown off rather sharply, almost as though it were written as an eighth note. Lend special resonance to the soprano voice beginning measure 95 and do not allow the accompanying chords a clumsy effect. The Coda ends brilliantly with an acceleration in pace and decided

MORNING SONG

By FELIX MENDELSSOHN In Mendelssohn's "Songs Without Words." pianists possess a great treasure house of melody. Morning Song, one of this set, is written in the style of a choral. The harmonies are well sustained throughout. Make sure, however, to give a bit more resonance to the upper or soprano voice. This is accomplished most easily by allowing the preponderant weight of the arm to rest on the upper or fifth finger side of the hand. Clean pedaling is imperative. While this music is to be played with deep feeling, tempos must not drag. The text reads Allegro con anima-lively, with animation. A certain rubato, carefully

CLOG DANCE By N. LOUISE WRIGHT

Modern piano teachers owe a debt of gratitude to Miss Wright for the many fine things she has contributed to the teaching literature.

It is well to remember in connection with this composition that sharp rhythm and exaggerated accents are characteristics of a southern "hoedown." An element of Here is a modern piece written after the humor, too, should pervade, since our dark it will sur in the linguist annature of the several decades ago who played it in gas- classic style. It should naturally be played brother is never happier and never more ber throughout with clean finger articular several decades ago who payed it is go and payed it is go and the clown than when he is dancing. It is tion,

MORNING MUSIC AT MALMAISON high where the left hand "crosses over!" theme, though scored full, should be played particularly necessary to observe the surround pated accents appearing in the secondo part They hold the very essence of the rhyth-mical line. In the Trio section the secondo carries the theme in sharply marked the cato while the primo supplies a light banjo-like accompaniment. Remember that "team-work," not individual interpretation is the important factor in duet playing.

ONLY A YEARNING HEART By Peter Tchaikovsky

Here is an easy piano version, by the clever Mr. Hodson, of Tchaikovsky's im-mortal song. In this plaintive and lovely melody Tchaikovsky's genius reaches out to touch the hearts of the simple folk and the more sophisticated alike. It is undoubtedly one of the most appealing and beloved songs in the literature.

In playing this arrangement let your piano sing as the human voice sings. Capture in your interpretation the deep underlying melancholy which tinged the composer's soul.

COUNTING THE SHEEP By DONALD CLAFFLIN

Here is a "different" type of Berceuse The rhythm is in 12-8 and the right hand should play the groups of eighths in a slow and drowsy manner while the left hand passes over to play the melody. Use the pedal as indicated-once to each measure. In the second theme the left hand sumplies the rolling accompaniment while the right hand plays the melody. After a return to D. C. the piece ends at Fine, measure 10.

BANJO SONG By ELLA KETTERER

The effective way to play this little number is to do everything possible to imitate the strumming of a banjo. For pupils lacking in imagination it might be well to place a sheet of music over the piano strings since this device amusingly simulates the nasal twang of banjo strings Where the left hand passes over the right it is recommended that finger staccato (plucking) be used. In the 2nd theme, measure 17, the left hand should play legato against the plucking staccato of the right hand chords. The Coda will be much more effective entirely without pedal.

MOORISH DANCE By CARL WILHELM KERN

In Kern's little oriental sketch we have a piece descriptive of the dances of northern Africa. The staccatos should be very pointed throughout and accents well marked. Note the occasional wedge-shaped staccato marks. These call for particular emphasis. As contrast the meno mosso section is written in sustained legato and is to be played quietly after which the dance reappears with its exaggerated sharpness.

WIND IN THE CHIMNEY By EMIL LEONARD

Here is a little study in chromatics which should be of interest to teachers and pupils alike. The swell and diminuendo applied to these little figures imitate the wind in the chimney. Play this little num-

THE TEACHERS' ROUND TABLE

lease it when the harmony changes.

possible, so as to "make assurance doubly

An Adult Beginner

An Adult Begumer

1. About two mouths ago I began giving besone to a young fally thirty may be a support of the support of the

little selections. For pieces, I recommend

the "Book of Piano Pieces for Adult Be-

61 3 2 4 5 etc.

Vagueness in a Geacher

Ungueness in a Ocacher

I am an advanced sudent. My teacher seems very shore and conmore than the seems of the seems of

The easiest way to teach is to "let things

slide," to let the pupil play what and how

he likes, without bothering about minutia

of fingering, phrasing, and so forth. But

a good teacher realizes that attention to

just such "tiresome details"-to accurate

notes, careful phrasing, correct fingering and nice hand-position—is the very quality

that distinguishes good from poor playing.

There is little hope that a pupil who

1 - 1 - 1 -

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Arm and Wrist Movements

THE ETUDE

1. Is it a good lies to start children off with up and down movements of the wist?

2. How does one know when to drop the arm below the key-level?

1 have a pupil from another teacher who drops her left arm every time ahe strikes a note not followed by a rest.

1 rest.

sate strikes a more not rollowed by a strike a strike a sub-special position one with the arm even with the plano, and arm dropped only in the case of sustained notes—a tied chord, for instance! so many graduates use stiff wrist, especially in octaves? Some just pound the keys!

5. Please give meaning of arco, aport, pochetine.—Bire, R. L. B.

1. Yes, until the wrist is thoroughly loose and flexible.

Dropping the arm as you suggest is good for occasional exercise, but if em-ployed habitually it becomes a bad habit.

Lack of proper instruction as to re-

5. Arco, used after a piszicato, means with the bow; sopra means above; pochettino means a very little.

What is "Jazz"?

Please give me an easy and comprehensihe definition of "jaza" music, suitable for me be popular judge to the radio is "jaza" to the radio is "jaza" as opposed to the music which I give them, which they term "classical.—Mrs. R. V. G.

Jazz is a term which, originally applied mostly to negro music, has come in general at first individually, throwing the hand to to mean music of a popular, often comic, the left (1) or right (r) in the direction nature, in which a persistent duple rhythm in which each note is played, thus: is the leading factor and to which a rakish character is given by frequent syncopation. While most of this jazz is too trivial for serious study, its tone has been considerably raised by such writers as Irving Berlin and George Gershwin who have introduced many clever effects of chromatic The wrist should be kept perfectly free harmonies, piquant rhythms and novel tone- and turned somewhat inward. colors into their works. Since it depends so much on variety of instrumentation, it is not well-adapted to piano music, except in its trivial forms.

In this country several serious writers of the "ultra-modern" type, such as George Antheil, Edgar Varèse and Aaron Copland, have experimented in jazz effects. Under "rag-time" music, which belongs to this class, we may recommend for teaching Debussy's "Golliwog's Cake-walk" and John Alden Carpenter's "Polonaise Ameri-

Legato by the Pedal

1. In what grade do you hegin teaching the use of the sustaining teaching the use of the sustaining pednil; great a could procure on the best way to teach the use of that pedal? If not, can you give me a few suggestions on how to teach it? a pupil has once learned to use the pedal for connecting his notes, can be then stop all efforts to connect them with his fingers?—Mirs. R. R.

1. As soon as the pupil bas advanced to perhaps the second or third grade and can reach this pedal with ease.

2. "Beginning with the Pedals of the

to accent this note, remove it quickly, per- ful details without which no one is worthy haps after a beat or so; and always re- to be classed as a first-rate pianist.

3. Let the pupil connect the notes by Octave Practice both fingers and pedal, if this is easily

Octave Practice

I am families with and employ the method of relaxation tought by Isar. After practice, or a second support of the lower party of

The fatigue which accompanies your practice shows that somewhere there is an undue strain. Try under all circumstances to keep the wrist from stiffness. Be careful not to keep your hand and fingers stretched out too continuously. To obviate this danger, frequently alternate octave work with finger exercises in which the fingers are drawn very closely together, such as the following:

1. A good study book for the young woman is F. A. Williams' "Short Pieces in all Keys," which applies the systematic study of scales and arpeggios to attractive

For a description of the Leschetizky method I refer you to a book written with 2. Have the pupil practice double notes his approval by his pupil, Malvina Brée, fine mathematics of note-reading, for in and entitled "The Groundwork of the stance, may be delayed until his school Leschetizky Method." According to this studies warrant, while his natural sense of book, the hand should normally be held in rhythm and rhythmic values may be apa vaulted form, with the knuckles lower pealed to, to bridge the gap. Mozart, we than the wrist. Chords should be pressed, may remember, was playing quite complinot struck; and scales are played with a cated music at the age of five or six! minimum of motion in the hands and wrists. While the wrist should be held loose in soft passages, it must be stiffened for the forte or fortissimo, which "cannot be brought out by the unaided strength of the fingers."

Reading Notes

In answer to L. A. D., who asks for advice as to how to stress the "reading of notes" with a talented boy of eleven years, suggest that she introduce him to Anna Heuermann Hamilton's "Comprehensive Music Writing Book," which presents a thorough course in the "ins" and "outs" of ordinary notation. This book can be used in connection with his regular piano lessons and should result in a clearer understanding of notational details and of their relation to musical speech.

Playing by Ear

I have a young pupil with an ex-ceptionally good ear for music, but it hinders her progress in that she dis-regards note-reading as soon as she has gone the continues to prac-tice by ear she naturally does not get the notes fixed in her mind well enough to make any progress in sight reading. What do you suggest 3—M. N

brought up on easy-going methods will Arrange her practice so that she is ever reform himself and become proficient in the thousand and one fine points of piano obliged to look carefully at the notes. One

Piano," by Helen L. Cramm, is an ex- playing. I therefore advise you, however way to accomplish this is to require her to cellent book for the purpose. In general, you may like your present teacher per-recept the period directly ofter the note sonally, to change immediately to one who Another way is to give her new study which it is to sustain. If its use is chiefly can explain and emphasize the many care-material, number the lines of music not consecutively, but, say, 2, 4, 1, 3 and so forth, and have her read them first in this order, and then in various other orders. This new game ought to fix her attention pretty thoroughly on the printed page.

A Galented Youngster

A 'Collented I ourngster

I have a pupil axed four who is
mentally developed well beyond his
here is not beyond to be a
highly after three months of lessons
he has here the collection of the collection
here is not been a collection of the collection
here is not been a collection of the collection
here is not been a collection of the collection
here is not collection of the collecti

A precocious child such as this must receive different treatment from the ordinary "rank and file." While it is not well to neglect any of the necessary steps in bis musical knowledge, with proper care and direction he should be allowed to progress in his reading as far as is expedient. The

Pedal Markings

In the copy of Debussy's Clair de Lune which I recently purchased, no pedaling whatever is specified except at the very beginning, where the piece is marked con sordina. Please ex-plain.—Mrs. J. E. W.

In this case the con sordina-which means "with the mute on"-indicates that the soft pedal is to be kept down con-tinually, to produce that ethereal quality of tone which is the result of its use in a grand piano. Since this effect is not possible to the different mechanism of an upright piano, in using one I should simply play with a soft tone of a "covered" type

An Abbreviated Grill

"A. L. I." asks how to execute the sign tr in the first full measure of Chopin's Valse in G flat Major, Op. 70, No. 1. Regularly this sign indicates a short trill: but in the present instance the time allowed is so brief that it is better played as a quick turn, as follows:



THE ETUDE

Experimenting With the Class Lesson System of Geaching

Changing a Class of Private-Lesson Pupils Over to Groups

By Constance Roe

Entrol's Norts:—The Erung's historic mind that she might better keep all her they actually received more for their money policy has been that of presenting all sides undents in classes, and she began the fall than they had been getting in private leading one with the state of the contraction of which interests and the state of the contraction of the state of the stat of every question of musical interest and term with a good run of advertising and sons. For instance: most music students then permitting our readers to form their amountements of the new class lessons, regard scales as unavoidable pains which consequences of the new class lessons, regard scates as unavortance passes affect of consequences of the new class lessons, regard scates as unavortance passes affect of consequences of the new class lessons, regard scates as unavortance passes affect of consequences of the posted to class instruction, be-in half. She later decided this was too cause of the general educational principle unto to cut and that she could have got lessons is to a great extent simply a dry that the bright public are retarded in their same pupils at a slightly higher rate, ten minutes to be got over with as best secures by the full mass. NA representative section of the middle ing community and took on the whole boards and take their scales all together, he seldom, if ever, missed again.

music pupils, those "taking lessons" as part highly desirable for ordinary pupils. of their regular education or for the family's enjoyment (later) or to be enabled to play the current popular music can get greater good from taking lessons in SHE TOOK pupils in groups of ten at first and later cut down the class mem-

summer's school vacation, this teacher con- end of the teaching term if the pupils had tinued her music lessons throughout the completed a standard graded course of inment with in class groups. At the end of the pupils progressed together with admi-the summer she had definitely made up her rable uniformity and that in most cases

probably at about two-thirds of the private they can.

Fun in the Group

classes than from taking private lessons. bership in each group to six. She graded Instead of taking a rest during last all pupils and gave them certificates at the

In classes the pupils have individual keywest and in a relatively small community, an experiment was begun last
spring along the lines of class teaching.

The teacher who started it found, after six of this schedule was relatively high in cosh.

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Some of the schedule was relatively high in cosh. small towns with a hundred pupils, that lar weekly for each room) and upkeep and circular saw at her local printer's and cut she would have to take on an assistant gasoline for a car on the road at least teacher. She made many other discoveries three days a week. also, which more or less proved the basic However, the system brought in more spring action on them, and the pupils were soundness of class lessons for the majority money and provided her with larger more than delighted with their little keyof pupils. It is taken for granted that classes for recitals, class meetings, and so loarled, the younger ones even choosing the some music students must have prainted that classes for recitals, class meetings, and so loarled, the younger ones even choosing the some music students must have prainted that classes for recitals of the public properties. The properties of the public properties are the properties of the propert quite essential to provide some sort of individual keyboards for class lessons.

In this case the teacher's classes grew from twenty to more than a hundred. With six in a class she held forty-five minute periods which averaged about three dollars an hour for the teacher, a high rate in the country. The class system also involved a strict bookkeeping account, summer, keeping fifteen pupils to experi- struction which she used. She found that as some of the pupils pay by the month, some by the week, and some not until a

charge the pupils for missed lessons. the class system, for an absent pupil neces-sitates either holding the rest in that class back until he catches up or else giving that pupil individual attention to the extent of a private lesson. It was found that after this was understood by the pupils' parents there was no difficulty in collecting the money for missed lessons, and that, after a pupil had paid once for a missed lesson,

Need for an Assistant

IN THE case of a small community at has been found that class lessons are a boon to people who cannot afford more expensive musical instruction for their children; but, except the teacher be very strong and healthy indeed, the work is more than one person can handle for an appreciable period. After six months of taking the classes alone, the teacher in question took on an assistant; and a hundred pupils at class lesson rates is almost too much work for the returns if they are divided. Class lessons in a large place, where a director can have several assist ants and hundreds of pupils, would be almost certain to work out to great advantage. In the smaller places they are highly desirable from every standpoint except financially for the teacher, unless she can take over a hundred students alone,

Class lessons are desirable because, for one reason, they give the students much (Continued on page 373)



A NEW FORM OF CLASS PIANO

This ingenious instrument is the Ross Multiple Piano, manufactured by the Weaver Piano Company. Its chief feature is that each of the keyboards played by the children operates electrically the same keys on the matter piano standing in the rear. This is the first device of its kind, putting the piano pitch (tone) into what hitherto have been damb keyboards. The quality of the touch is not exactly that of the piano, but the instrument points to a great step in advance in facilities for class room the have been damb keyboards. The quality of the touch is not executy had of me plano, but the mistrument points to a great step in advance in facilities for class room we struction. The teacher at the deck may have no return of any one of the keyboards. Thus any one of the publis may hear the sound of the key struck. Thus Evrous steps as the form its historic policy of no mention of any kind of proprietary instrument in its columns, because this piviles were successful to the key struck. Thus Evrous steps Ross of the State Teachers College of Mausfield, Penusylvania, and because it represents a distinctly different approach to a contemporary problem. FASCINATING PIECES FOR THE MUSICAL HOME

MORNING MUSIC AT MALMAISON

The little château of Malmaison is located a short distance outside of Paris. Here it was that the Empress Josephine came in 1799. Napoleon rejoiced in the simplicity of the chaste palace, after the grandeur of the Luxemburg or the Tuileries. Play in the style of a court dance. This is No. III in the composer's Palaces in France. Grade 34. IAMES FRANCIS COOKE



THE STARS AND STRIPES FOREVER MARCH

New simplified version

Every boy and girl in America ought to be able to play this, the greatest March in American history. The publishers take great pride in presenting this new, greatly simplified version which preserves all of the stirring vigor of the more difficult original.



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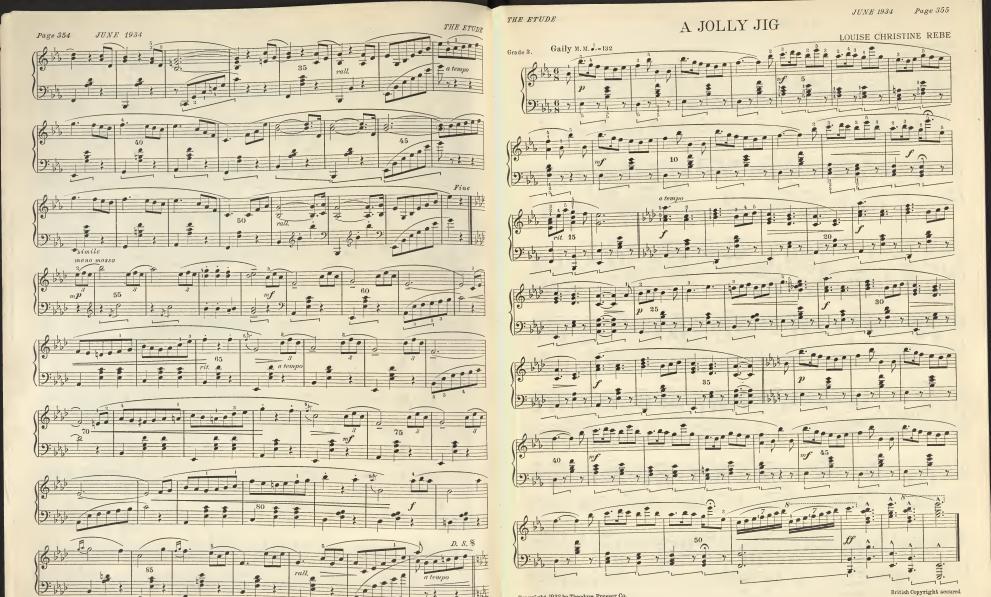
Page 353

A. R. OVERLADE

mf a tempo

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JUNE 1934



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A JUNE ROSE

Born melodist that he is, Mr. Cadman presents one of his loveliest tunes in this very playable and "lilting" piece suggesting stately Jacqueminot roses swaying in the wind. CHARLES WAKEFIELD CADMAN, Op.25 Allegro moderato e tranquillo M.M. J .= 72 Il basso marcato D.C.

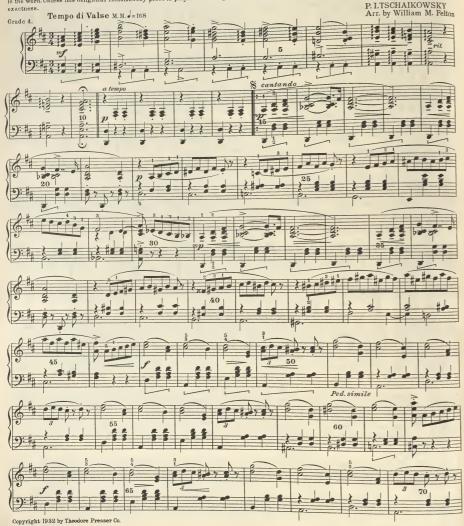
There is always a place on the recital program for a piece of this type with its obvious educational opportunities for octave study. ALEXANDER MAC FADYEN, Op. 18, No. 4 Grade 5. Tempo di Minuet M.M. - 96 International Copyright Copyright MCMXIV by The John Church Company

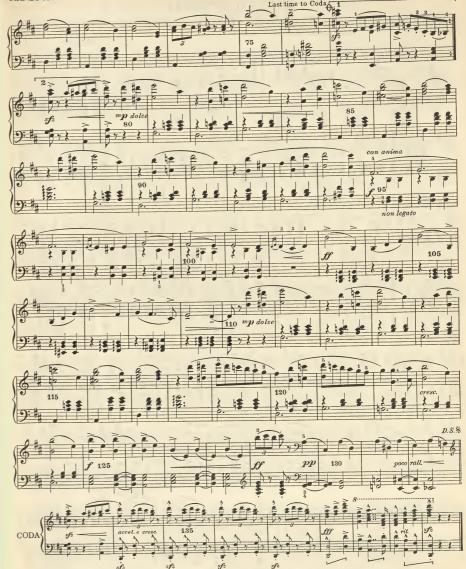
Page 359

______ WALTZ OF THE FLOWERS

Here surely is a ballet of violets, tulips, hyacinths, lilacs or any of the lovely sprites of the gurden that the imagination suggests. Imagination—that is the word. Unless this delightful Tschalkowsky piece is played with imagination, it is worthless. First, however, learn to play it very slowly with great is the word.

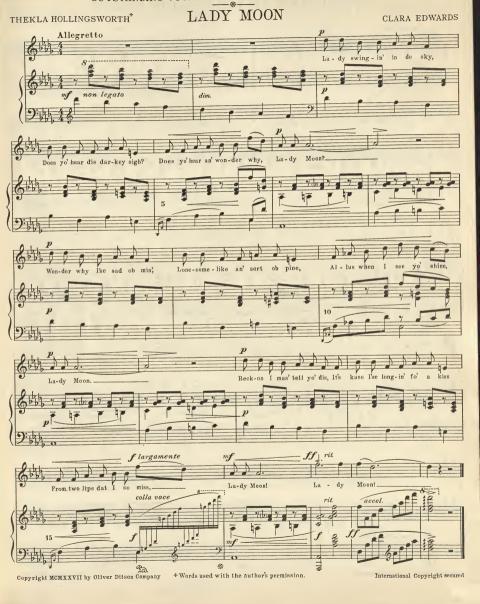
MASTER WORKS

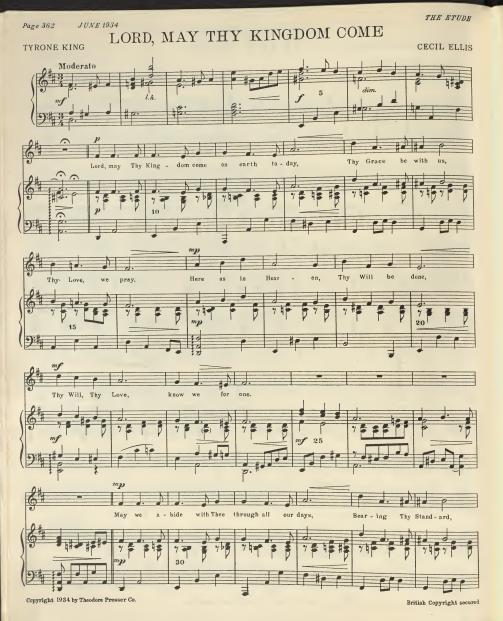


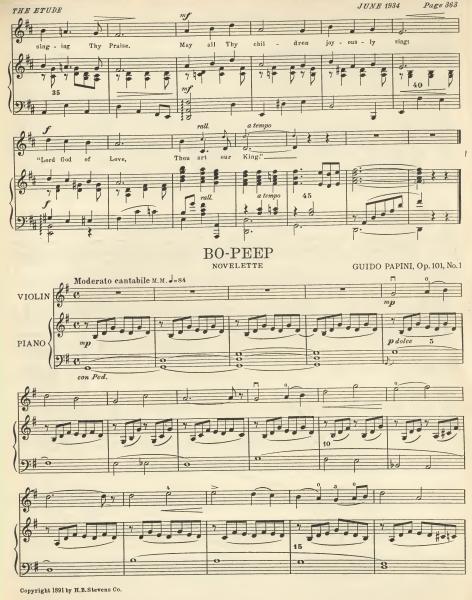


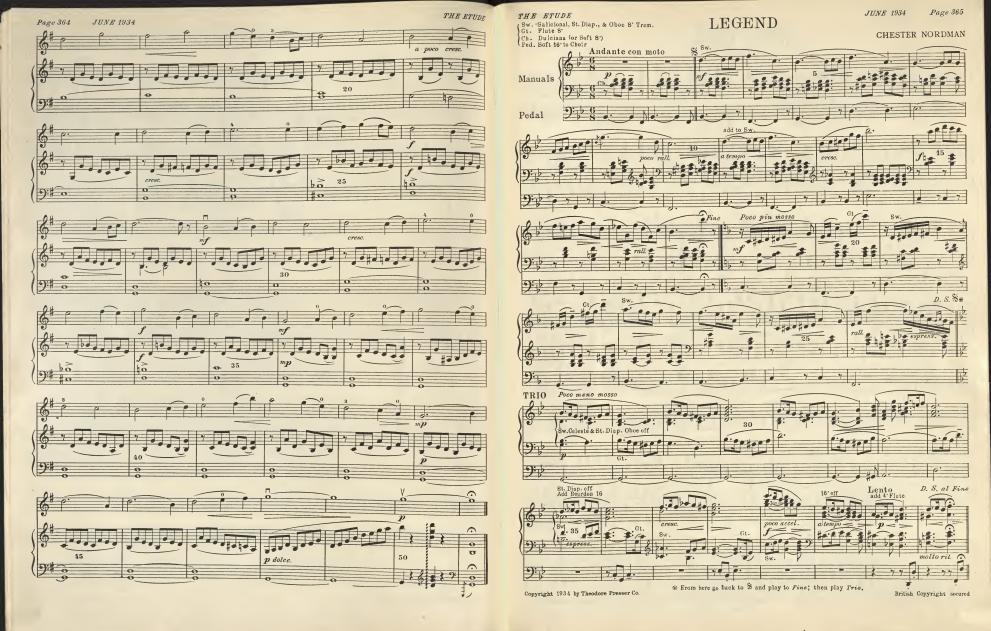
MORNING SONG

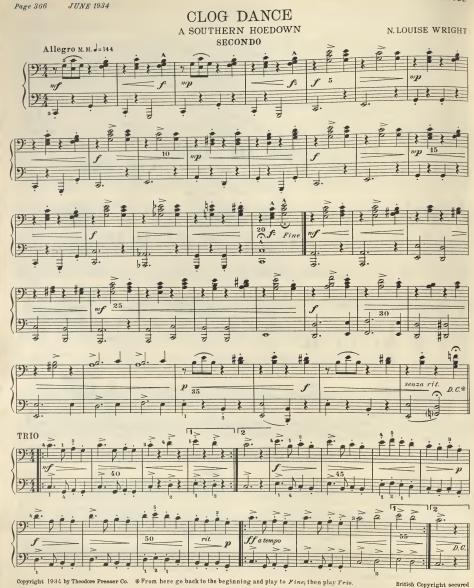
Although Mendelssohn wrote successfully in musical forms ranging from the beginner's piece to the symphony, he was unsurpassed in the much imitated "Song Without Words" type of composition which he created. This selection is full of the sunshine of morning, and decidedly choral in character. F. MENDELSSOHN, Op. 62, No. 4 Mit vieler Innigkeit vorzutragen Allegro con anima (with deep feeling) Grade 4. M. M. -= 100 ₹ 20.

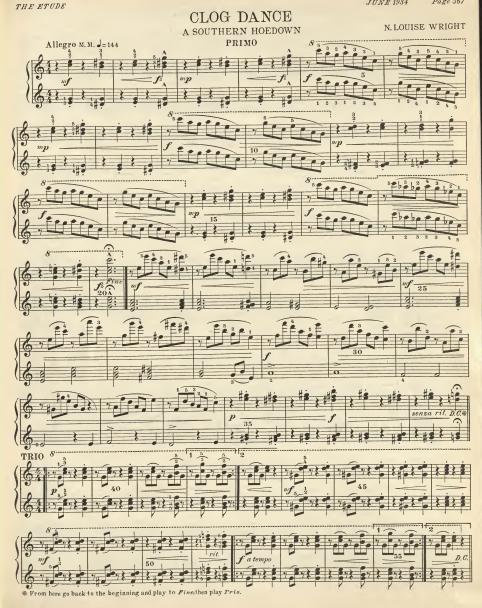
















JUNE 1934 PROGRESSIVE MUSIC FOR ORCHESTRA

Page 368 LOVE'S RESPONSE BERT R. ANTHONY, Op. 286 Arr. by R.O. Suter Andante moderato M.M. J=84 TONE POEM







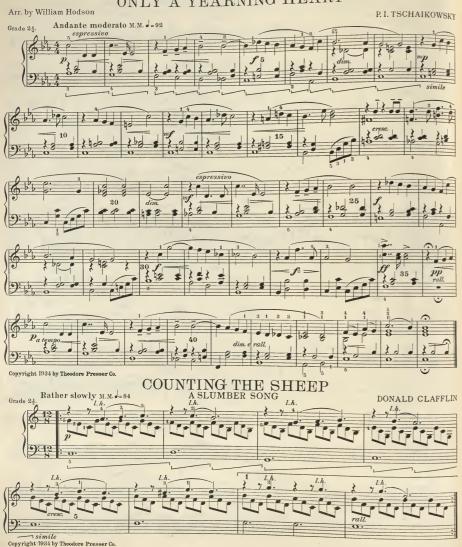


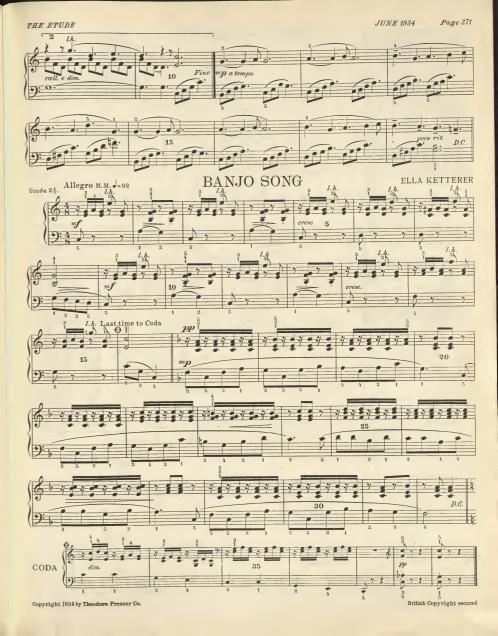
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THE ETUDE LOVE'S RESPONSE FLUTE BERT R. ANTHONY, Op. 286 Andante moderato a tempo Andante moderato B TENOR SAXOPHONE LOVE'S RESPONSE BERT R. ANTHONY, Op. 286 Andante moderato Pa tempo nall. Fine rit. Po a tempo

ONLY A YEARNING HEART







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Have You Studied Harmony?

THE ETUDE

Music is a universal language and like the language of speech has its own grammar. The grammar of Music is Harmony-and if you have not studied the subject

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 All In One—Melody, Rhythm, Harmony, by Robert Nolan Kerr.
 1.00

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 Making Progress """ "" " No. 2.
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 Proficiency """ """ " " No. 3.
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By the study of Harmony you learn to correct errors in notation, which oc-cur even in the best editions of music; also to know when apparent discords are correct

Harmony will also help you to memorize more readily and more permethed by the properties of the progression of characteristic the reason for the progression of clouds used, and are able, therefore, to carry it better in mind.

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Only by making an examination of the actual lessons can you form an intelligent opinion of the real merit of this remarkable method of music instruction. Let us send you these lessons.
They will show you how quickly you
can equip yourself for greater things in
a musical way and make more money IN TEACHING children the fundamentals enough pressure to hold it down to the of legato playing the following little device table. After doing this a few times the has proved of value. Sometimes a child pupil will get the "feel" of legato playing. from music than ever before. and even a grown-up fails to grasp the idea. Have him then play the phrase on the

Get Catalog and Sample Lessons of these Harmony Lessons; also our other courses. It costs you nothing—you have everything to gain and nothing to lose. State age and course in which interested. Try the Lessons, then decide. of carrying the weight of the arm from one piano using the same amount of weight note to the next (which is the foundation An immediate improvement will be noticed

University Extension Conservatory Langley Ave. and 41st St.

Chicago, Illinois on the upper edge of the book exerting just to teacher and pupil.

UNIVERSITY EXTENSION CONSERVATORY Dept. P

Langley Ave. and 41st St.

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spare at the lesson after the assignment bass or treble, its letter name, its cor-Please send me catalog, sample lessons, and full information regarding course I have marked with an X below. is finished and the new one gone over.

Plane Nermal Course mail Course desition priceachers Trumpet Pris no, Cornet Course for Vace Public School Music School Conducting Harmeny Name	Violin Guitar Ear Train- ing an d Sight Sing- ing Mandolin Saxophone Piano Ac- cordion Age	His closed music book is placed before him and he is told to shut his eyes. Then he is to open the book at random, touching with a pencil the page to which he has opened. Upon looking, he may find his pencil pointing to a line of the staff. He tells the	which it belong ture, ite sign o its use. Then let the game, doing the This is a g mentals and li and ask for it.
Street No.		"The sincerity of the artist must be impulses—to survive his self-conscious or kinship, with the vital currents of	sness and not lo

Experimenting With Class Lessons

(Continued from page 348)

A Selected List of Material for Teaching the Piano in Classes

9 to 12 years old) each.....

Four Little Tunes, arranged by Hope Kammerer (Supplementary pieces)......
Three Old Songs, arranged by Hope Kammerer (Supplementary pieces)......

Let's Play Together, by Mathilde Bilbro (Ensemble pieces)

Piano Pathways, by Blanche Dingley-Mathews.

Presser's Four-Octave Keyboard Chart. Linen-Backed Card..... s Four-Octave Rephasic control of the control of th

Singing and Playing (Oxford Piano Course).....

Geaching Legato to Children

By RUTH E. FRENCH

Place a pencil under a book so that one not so much as to cause stiffening of the

edge is raised about one-half inch from the wrist or arm. With a little experimenting

table. Have the pupil play a short phrase this device will prove of great value both

That "Spare Moment" After the Lesson

By Anna B. Royce

A young pupil will enjoy this game.

Sometimes there are a few moments to teacher all he can about it, whether it is in

of all smoothness in piano playing), and in both tone quality and legato. passages which should sing out like a too heavy and that the pencil is so bal-

theory than private lessons from a private at fast rate since one is concentrating on teacher possibly could. It is possible to six different personalities, six pairs of take six students in a class, go over their hands and sixty fingers. take six students in a ciass, go the main part cales, her each one play the main part of the assigned lesson for the week, correct mistakes, and give five minute talks on the control of the cales to common factor in our narrect mistakes, and give five minute talks on the control of the cales the cale of the cale of the cale of the cales the cale of the cale of the cale of the cale of the cales the cale of the cale o technic, interpretation, history and harin this community that at least twice the mony, and have the pupils absorb far more number of families can afford the class in this way than by taking private lessons. Iesson price than could have given their The class lessons, however, are a great children private lessons at the higher price. drain on the teacher's nervous system, as This fact alone should make some showshe is working at greater intensity and ing in the number of musically trained speed in this system than in individual youngsters in our country twenty years you should not delay any longer. lessons; the principle of the class lessons bence.

Bauer-Diller-Quaile Course, Book I

John M. Williams Class Piano Method, Book I.....

better insight into history, harmony and requires greater ability to turn out work

Card....

anced as to require only a little pressure,

responding position on the keyboard. If

he points to a note, he plays the key to

which it belongs; if to a rest, bar, signa-

ture, tie sign or other symbol, he explains

Then let the teacher take a turn at the

mentals and little pupils enjoy the game

game, doing the explaining herself. This is a good way to review funda-

1.00

MUSIC

LOVING

CHILDREN • the promise





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School Address.

"The sincerity of the artist must be strong enough-that, and his creative impulses-to survive his self-consciousness and not lose the common touch, or kinship, with the vital currents of feeling in his community."

-OLIN DOWNES.

THE SINGER'S ETUDE

Edited for June by **FMINENT SPECIALISTS**

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



Coloring the Gone By GURDON A. FORY

Abeen quoted as saying that the most teacher does this: first, ignorance and, not carry. But in this we are wrong. Beprevalent fault of American singers second, the demand of patrons for quick cause a tone is given depth at the back of is that they sing "white." With this criti- results. There appears, too, the character- the throat does not mean that it is held cism the writer most heartily agrees.

tone—such, for example, as one might use at seventeen even though she be a wreck at cause the pharynx is expanded and roomy in singing short "a" as in "am" and making twenty no attempt to round the tone nor broaden the vowel. It is a characteristic quality of ity of the average child voice. So the cause it is front as because it has not been the unturored child voice. "At" as in "may" average teacher in his hurry to make a enriched by utilizing the resonating cavinad "e" as in "bc" are also apt to give showing hardly dares take the time to get its of chest, larynx, pharynx, mouth, nose white tones.

we want to sing white, because we are sat- to deepen the tone, to focus and round it, whence comes the idea? How do we "get infinitely exacting and painstaking process

that they lack the round and open charac- stant admonition to "sing front," and ter of the Italian vowels and that this, per- everything else is forgotten, haps, is the reason for our thin, white voices. But this contention cannot stand as stated since a vowel, any vowel, is as round as the tone on which it is sung or carried -as round as we choose to make it. Back of every tone is its mental concept, that is, the substance of which tones are made and vowels, too.

LEADING SINGER of today has see that there are two reasons why the far back, that it is too dark, that it will easy to maintain at first, but, as you peristic impatience of the average young Amer- back nor obstructed nor directed backward White tone is thin, colorless, insipid ican vocalist who must be in Grand Opera nor hindered from coming forward. Be-

White tone, as has been said, is a qualfor the voice as it matures anything not and head. As to why we sing "white" the writer apparent on the surface in the beginning. is fied to sing white, because we evidently to color and enrich it by a full and free Surely we do not acquire the habit from escape from all this "bother" is to ignore listening to the world's great voices, for chest, larynx, pharynx and nasal cavities not a single great singer sings (or sang) and sing against the teeth, utilizing only sounds are not conducive to good tone— the pinched nasal passages. There is con-

White Without Sparkle

WHITE quality is often mistaken for A WHITE quality is often mistaken for brilliance or freshness or sparkle or carrying power. A tone should come forward, of course; but if it comes forward, having gotten nothing from the great resonating cavities at the back, it comes Teaching White Tone colorless and insipid. In a white tone there can be no intensity of feeling, no I the door of the American vocal teach- emotion, no passion, no heart, no soul, no ers who send out their pupils with the idea heroic nor noble quality. The very es-

does not mean that the tone may not come front. A tone is white not so much be-

As teachers, we should learn that the has puzzled his brain for many years and He must go after high tones and loud chief resonance comes from cavities rather can say only that we sing "white" because tones. He cannot take the time necessary than from surfaces; that to sing into expanded resonating cavities means much more than to sing against a resonating surface, however powerfully one may drive that to develop this free and full expanfor both teacher and pupil. The obvious sion is the greatest work of the vocal teacher and a task to which too few are

First comes, not mechanical aids, but white. Some will say that our vowel the very front of the mouth or, worse yet, mental concept. A tone of deeper and roomier quality must be pictured—one richer and more colorful, warmer. Then the vocal organ, if given free action, will produce just such a tone-not at once, but petent teacher can give you the correct one eventually. In the imagination such a which expands the nasal cavities and does tone must be set up and endowed with emo- not give a nasal quality to the tone. The tional quality. One is not to drive but to vowels in the order given can be used to try to amplify. The attempt should be to great advantage, following a hum or "moo, sing in more than to sing out.

To Create Color

AS MECHANICAL or material aids three points might be mentioned. First, there is the easy yawning position at the back of the throat-not a tense and rigid that white tone is perfectly satisfactory sence of singing is absent. We are apt to feeling but a grateful feeling of roominess tone. And if you look closely you will say of a well-colored tone that it is too in height, depth and breadth. This is not ward" and not sing "white."

sist, it grows to be habitual. Allow no cramping nor tenseness.

Second, there is the use of the vowel sound "oo." This should be more as in "you" than as in "too." Attain first ex-actly the right kind of "oo" which will come round-pointedly forward in the mouth: then mix it with every other vowel sound working in this order: "oo, oh, ah, ai, ee." Do not sing scales on "oo" but on "oh" "ah," with the "oo" mixture which will not distort the other vowels if properly used. "Oo" is one of the singer's very best friends regardless of the kind of voice he or she has. "Oo" works on the thick base of the tongue, holding it forward from the back wall of the throat in a way that no sort of pulling with handkerchiefs nor man-handling with spoons can ever under the sun accomplish. One should not try consciously to shape the "oo" with the tongue but let the "oo" shape the tongue which is, of course, the reason for using the "oo."

Third, there is the practice of humming -but it must be the right kind of humming. There are as many ways of humming as there are of singing, and only a very commo, mah, may, me." Let each "m" hum a moment.

Each one of these "mechanical aids" can be misunderstood, wrongly used and carried to extremes in such a way as to result undesirably. Rightly used, they cannot fail to give richness, color and intensity to the tone. It is only by using these expanded resonating cavities that one can sing "for-

A Cure for Hoarseness After Singing By JULIETTE LAINE

S A STUDENT I was troubled with teach, I was surprised to find this trouble then raise the chin greatly, to observe a considerable power of resisting unfavor-As an acute observes as defer singing, beginning to manifest itself among my pusions as is often said to come from pils. Again I consulted throat-specialists corresponding sensations in the vocal or mended to use his voice in the conditions. faulty tone-production, strain or forcing as well as vocal authorities. Finally, gans, of the voice. I knew very well, however, among my books, I happened to open a that none of these causes were true in my volume, "Voice Production in Singing and case, as I was in the care of an excellent Speaking" by Wesley Mills (J. B. Lippinteacher, who was training my voice very cott Company, publishers) and found there carefully and who permitted no straining the very help I was seeking. In the elevor forcing at any time. Moreover, what enth chapter are the following paragraphs: seemed most extraordinary was that this condition invariably followed my hours of practice at home and never occurred when sang in my teacher's studio or in pub-

Head Poise and Tone

"To speak or sing with the head turned to one side is plainly unfavorable to the well-being of the parts used, because it leads to compression, which gives rise to that congestion before referred to as the source of so many evils in voice-users. To

sit at a piano and sing is an unphysiological proceeding, because it implies that the "THE POSITION of the head in its head is bent in reading the music on a page I influence on tone-production is an in- much lower than the eyes, and when, with sufficiently considered subject. It is impos- this, the head is turned to one side to allow Neither my teacher nor I could under- sible that the head be much raised or low- of reading the music on the distant side stand this situation. I consulted a throat ered without changes being produced in the of the page, farthest from the middle line second this situation. I consider a times specially the larynx, and of the head, the case is still worse. If all specialist, who board may be a superstant of the tone is not to suffer in consequence, who thus use the vocal organs do not give these few remarks of Prof. Mills cleared if the tone is not to sumer in consequence of the truth of the above by up the problem for me and my pupils, inpensatory changes in the parts affected. It hourseness, etc., it is simply because in stantly and completely! We all, in our

mended to use his voice in the standing position only, whenever possible, as all others are more or less unnatural.

"One often has the opportunity to observe how the effect is lost when a reader bends his head downward to look at his book or manuscript; and he himself, if the process is long continued, will almost cer tainly feel the injurious influence of this acting on his vocal organs."

Careful Practice Habits

DO NOT recall having seen these statements in print before, nor had I ever heard them from any of the authori-Some years later, when I began to is only necessary to sing any vowel, and young and vigorous organs there may be home practice hours, had been in the habit

of sitting at the piano, picking out vocal- standing position. Moreover, one should ises and song accompaniments with our stand far enough away from the piano so heads lowered to such a degree that in that one cannot glance toward the music some cases our chin rested on our chest In other words, nothing should be sung instead of being held in a natural position! until it is memorized. It is extremely tir-Naturally, after a period of this type of ing to the throat to pick one's way through practice the congestion developed a fine a song in haphazard fashion, case of hoarseness. At our teacher's studio the condition did not manifest itself, simply piece, singing it mentally, in proper tempo, because it couldn't; at our lessons we in- until it is learned. Then, rise and stand variably stood, head and body properly as you would in public, and sing the num

theory I know because of long and careful the voice is silent. If you have really experiment with myself as well as my pu- learned the song the lack of an accompanpils, and for that reason I offer the infor- ist should not distress you. mation to all who find the same problem in their work. I do not say, of course, that the wrong head positions are the only cause of hoarseness. The latter condition are of the opinion that the trouble here can undoubtedly be caused by strain, forc- discussed arose not so much from the mere ing, and other faults of tone production; act of sitting as from an improper position but I do say that where these faults are at the instrument. We feel that the entire absent the hoarseness will very likely be elimination of vocal practice at the piano found to result from such faults of posture limits too much the opportunities for study as Prof. Mills describes. On the other of the combined melodic and harmonic conhand, it is quite possible for one to prac- tent of the song repertoire. If the page tice in the aforesaid incorrect manner without noticeably bad results, if one is blessed the eves" so that "the chin rested on the with a strong and healthy larynx; but the chest," then the seat was entirely too high lack of immediate hoarseness does not prove and the position of body all wrong for that the practice is without harm in such either playing or singing. No first rate

AS A RESULT of my discovery I make enough to bring the elbows just slightly under that every student has the matter under the level of the wrists when playing, fully explained to him, and I advise each one to do no vocalising at the piano at all. Instead, the student's time at the piano is devoted to playing scales, vocalises and studies, without singing, until they are memorized, after which they are sung with the punil standing away from the piano.

The same holds true for songs and arias. These should be practiced with the pupil artists were taking no chances with either

So, sit at the piano while studying the poised and balanced with vocal organs free ber in your very best manner. If you have to assume their natural and correct posi- no accompanist you will have to imagine the piano part, mentally hearing the intro-That the above is true instead of mere duction and solo piano parts during which

(While we agree, in general, with the premise that standing is the more favorable posture for tone production, still we of music on the piano was "much lower than pianist or singer ever thinks of sitting at such a height. The seat should be low which also will bring the eyes just about on a level with the middle of the page of music on the ordinary piano. Jenny Lind, Adelina Patti, Melba, Sembrich and Nordica frequently played their own accompaniment to an encore on a concert program; and it must be granted that these or his accompanist playing the number over their throats or their tones. It depends and over until memorized, then sung, in mostly upon the "how."-Editorial Note.)

Begin Singing Early By ALFRED VISETTI

THE MORAL uses of singing as a the nature of an extraneous voice of comstudy are indisputable. Music has al- passion; for them the melody is but a ways a refining influence; and, of all the momentary forgetfulness of grief. Only branches of the art, singing is the one most a child sings from pure joy. suited to children, because it deals with the melodic side of the art chiefly and is, from entering, on a bright May morning not a musical point of view, the more simple long ago, a school in a small town in Tusstudy, avoiding the complex harmony of cany. A number of children were singing

Singing is the spontaneous glad shout of youth, the unrestrained hymn of the dawn of life; and never so sweet a sound has been heard as the unadulterated joy of a child's song. The misanthrope sings to vanquish the weariness of his lonely soul; the pilgrim sings in the isolation of the wild forest; the prisoner, in his chains; but in all

their songs there is only a lamentation in

I shall never forget, so long as I may live, modern writing, which, admirable as it may a morning hymn, in such unaffected sponbe from a progressive point of view, is taneity that they sounded like one mighty totally unsuited to the purpose under disof beautiful song before our children, substituting such appropriate music as the fork song, for instance, for the indescribable comic element too often, alas, chanted out by little treble voices in the streets, unaware (we hope) of the ugliness of what they are singing.

Teach the children to sing! -Musical Opinion

Wagner at Rehearsal

By G. A. SARGENT

WAGNER was very demanding when rethat I saw Richard Wagner for the first time," Carl Goldmark tells us in his auto-biography. "He was looking over his Tannhäuser Overture. At the very start he demanded of the first horn that the first

"After attempting it two or three times, hearsing his operas. "It was at a rehearsal the first horn player said: 'I beg your pardon, Master, but it is impossible further to slur this passage.' Whereupon Wagner returned: 'Impossible? Indeed, my dear friend, isn't that what we expect of an few measures of the chorale should be more artist?" The next time the passage was shurred"

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NERVOUS & MENTAL BREAKDOWNS



THE ORGANIST'S ETUDE

Edited for June by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



Broadcasting and the Organ By HARVEY GAUL

In playing before the microphone one should think orchestrally, that is, look for solo combinations, contrasting colors, tim-bres and so forth. Any "pure" color, as, to wit, oboe, clarinet, French horn, gamba, or flute, registers well and comes singing through.

String tone in all possible combinations picks up perfectly; every mutation stop is given its full value.

Avoid super-couplers that run above high C; the tone then runs thin and shrill and sounds like a peanut vendor's squeaky whistle. If you are playing the oboe stop, stay well within the middle register. This applies to clarinet and French horn likewise. A little gamba now and then is relished by the best of men-a little, we said, and a little goes a long way. More than two octaves of that yellowed stop gives a very nasal effect. The flute family carries in its entirety.

Shun all effects that sound like an accordion or merry-go-round organ; they are most distressing "on the air." When these concertina, hurdy-gurdy effects come out of the loud-speaker there is nothing more hideous. The organ is not a colossal concertina, movie "artists" to the contrary.

Watch that American weakness, that annoving bit of con sentimentale, the Vox Humana. If yours is particularly bleaty and nasal, leave it undrawn; it is magnified on the radio and comes out a ghastly

On the other hand, the other vibratory stops, the Vox Celeste and the Unda Maris, register with great beauty from bottom to top. Remember when playing for radio you are not playing for "movies"; so it is not necessary to use all the junky stops in the organ. Nothing more terrible has been known than the journeyman movie player, and radio needs none of that type.

The same tone that is used in church service or in recital-program projection is

Preparing for the Climax

YOU build a climax and use full I organ, stay within middle distance and keep your right hand within the top registers. Use sub-couplers since they thicken up tone, but avoid most super-couplers. The organ often sounds "silly" over the radio; it is usually the super-coupler that does the trick

decade or two ago an organist was known by the way he used and abused the Vox Humana. Now it is how he over-works the chime stops. There is nothing more boresome than to hear every composition finish off with a bell Amen or a

On radio the chime comes through splendidly, but it should be used sparingly. After all, there is no necessity to puncture everything with a clang on the Diegen.

The same is true of the harp stop.

Some players go far out of their way just to toss off a few arpeggios on the harp or piano stop. Broken chords are desirable, and there is no gainsaving the piquancy of the harp. But use it moderately.

Not every work has to finish with a cadenza of rolling, broken chords, con arba. Maybe Rubinstein's Kamennoi-Ostrow does have figurated treatments in the opening movement, but the rest of the chordal progressions go better on the strings and soft diapason than they do on the everlasting harp.

Discretion is the better part of valor, and it certainly is the better part of registration. While some organs are limited, still much can be said by a judicious dialoguing of oboe and melodia.

Omit the Jazz!

if it were being played upon a huge mouthorgan, jerky, gaspy, wrong in color and most frightfully wrong in idiom. Not alone is the everlasting um-pa so annoying. The very structure of the piece is unor-

the whole becomes a ridiculous performance. You have only to think of "movie" players and such popular tunes as River day," there is always the "Morning Mood" Keep Away From My Door, Goodnight Sweetheart, My Stlent Love (it is never Borrowed from Other Fields silent along Broadway) Lonesome Melody, Stop the Sun, Stop the Moon, and so on far into the night, and you know exactly

what pieces should be abjured, Fortunately only the "movie" cathedrals want jazz to plug their wares. All other commercial subscribers are leaving it alone. So you will never hear Was That the Human Thing to Do advertising high grade merchandise.

Use the Classics

hold up when other music fades and instrument, tarnishes. Take out your Mendelssohn, Guilmant, Widor, Cesar Franck, Boellmann, Karg Elert, Malling, Dubois, Saint-Saëns, Rheinberger, Frescobaldi, Bossi, and Max Reger, and recitalize to your for any kind of organ work, and that is heart's content. The masters of organ absolute legato. It is the school founded literature go just as splendidly on the by Lemmens, inculcated by Guilmant and microphone as they do at the church re- carried on by all good teachers.

the fugue. It is difficult to sustain interest organ playing. Use staccato where it is in, say, a radioed "G minor Fugue," and necessary to get a detached effect, but use your listeners are likely to turn the dials it intelligently. Do not be misled by the and pick up another station.

REMARKABLE it is how abominable The passacaglia, toccata types are none g
Tinpan Alley sounds on an organ or too thrilling, nor are the conventional prel-The passacaglia, toccata types are none gives vitality.

Every work we ever heard sounded as scherzos, divertissementi, genre bits, everything from Rimsky-Korsakov's The Bee to Weaver's The Squirrel (if you are naturistically inclined). And, for slow movements, there are countless andantes adagios, larghettos and the like.

There are hundreds of "Eventides," if Then, when the organists set the ditties you have to have a tear-bringer (somewhirring with over-shaking Vox Humanas, times one thinks organists spend all their time "in the gloaming" writing twilight airs), and, if you desire another "time of

WHEN IT comes to transcriptions, there is an unlimited supply-everything from symphony to sonata, parlor morceaux, piano jeux d' esprits; Wagner, Beethoven, Schumann, Schubert, Brahms, Grieg, and all the Russian school have been arranged.

Thank what virtuosi may be, the venerable debate as to the fitness of transcriptions is as dead as the Dodo, killed largely by recitalists. Now everyone plays transcriptions-and some of them sound better WHAT OF the classics? They alone on the organ than they do on their original

Stretta and Coda

THERE IS only one technic for radio playing as there is only one technic

Piano touch is taboo. Smoothness, con One word to the wise: do not over-do tinuity, flowingness, they are the basis of cinema gentry and imagine staccato alone

transmitted over the air. Of course we ude and postlude. Dynamic, well con- recital, you will get great fun out of it. hear it constantly. The cinema palaces structed, eventuating compositions are the wast reams of correspondence, some combroadcast it daily; it is their favorite only ones worth presenting. Happily there plimentary letters and a few disillusioning service or in recital-program projection is broadcast it daily; it is mer tavorite only ones worth presenting. Happily there all that is needed: good, solid, singing pablum. But did you ever hear on a diapason quality; sonority above all things andio organ a single jazz piece that and with richness and smoothness.

Sounded decent? I daily it is mer tavorite only ones worth presenting. Happily there primentary enters and a new unsumbounce ones. And you will learn at least one diapason quality; sonority above all things and organ a single jazz piece that between the primentary enters and a new unsumbounce of things; you cannot please both your radio amounteer.

Enunciation for Choir Singers By E. G. MEAD

items are in themselves.

As a choir-director, I am constantly con- the choir when rehearsing it to release the fore starting to enunciate the next. Many them or response contains the word "Lord" fronted in my rehearsals with the problem word, "voice," exactly at the end of the singers, unless this is brought to their atand again I find that a clear and distinct two reasons, first, because the sibilant least resistance and join these two conand again I find that a creat and distinct two con-delivery of the words of an anthem or re- sound of the "ce", if prolonged, would be sonants instead of separating them. As a shouse is the one point in interpretation that disagreeable to the ear, and, second, bemust be stressed even more than rhythm, cause the initial consonant, "s", of the fol- if, indeed, the meaning is not lost altophrasing, shading or exactness of attack lowing word, "shalt," needed to have a gether. and release, important as these various separate attack of its own. In fact, if the

of the correct enunciation of words. Again beat on which it occurred. I did this for tention, will somehow follow the line of sionally hear "Lor" instead of what we

last letter of one word and the first letter the final d on Lord is carelessly omitted. One Sunday morning, for instance, my of the next happen to be the same con- I believe this letter is perhaps the most im-One Sunday morning, to measure, my or the choir used a choral response which began sonant, or if an "s" is followed by any portant terminal consonant in any word of

expect to hear, the disappointment is keen. The "d" can be made to come through if we imagine that we are singing "Lorduh. Although this might seem to be an exagserated effect to the choir, it will sound to the congregation like "Lord."

The cause of the foregoing difficulties in enunciation can be traced to inertia, a conchoir used a choral response winch negating of it and a same and the morning, O Lord." I asked finish the enunciation of the first word bedition which fortunately can be overcome if

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BANDS AND ORCHESTRAS

(Continued from page 345)



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The interlocking of melodies between the various instruments is also of frequent



This (from the works of D. S. Smith)

Watching the Piano Mover

By Alice Bergen

I HAVE given my experience this title to come again and told me that in the because it was from noticing a moving meantime she would talk the music lessons van being unloaded that I obtained over with her husband. the lead to a new pupil. The men were a house. I took the number of the house, viewed its surroundings and also asked the name of the people. After an interval of a week I called at the address and told Mrs. X that I had noticed that she had had a piano moved in. I inquired, "Have you how observation and ability can be used a music teacher?" On being told "No," to get a new pupil who, even though an to me and my studio she asked me to play deprived of the opportunity. Because she for her. Realizing that this, too, was part has been kept from music so long she of my duties as a teacher, I was glad to appreciates it even more than most younger comply. She then said, "I'm the one who wants to take music." After this short but daughter also begin on her musical educations. pleasant interview I left. She asked me tion.

On my next visit I met Mr. X who moving a piano from a transfer van into asked me if I would play for them one of his old favorite songs. The copy was on the piano, and, even though it was new to me, I found that my interpretation of it pleased them. During this visit Mrs. X enrolled with me for music lessons.

This incident has been written to show I felt ethically free to ask for an interview. adult with many responsibilities, loves "Won't you come in?" said Mrs. X. music and has wanted to take lessons since When I had shown my leaflets relating childhood, though until now she has been

THE MUSICAL PEPPER BOX

Living and Dead

"Two living and one that played the carefully, and shook his head.

Saxophone."—Pathfinder.

"No," he replied, "They have

Not There

A fine collection of instruments of torture, including the celebrated "Iron Maiden," was being exhibited in a certain Glee: "How do you pitch a tune?" town. Among the visitors were a couple Club: "With a tuning-fork, of course." of suburban residents.

"I say, Bill," said one, "they've got "How many sons have you, Mr. Poppel- 'em all here, haven't they?" Bill looked over the collection very

"No," he replied, "They haven't. I don't see anything of that squeaky, old clarinet you practice on every night." * * * * *

Fits the Crime

shows the viola interlocking momentarily with the cello in the first measure and with the second violin throughout the second magaura

The simplification of the double bass in fast passage work in conjunction with the cello, when both instruments are performing in unison or octave, is a worthy consideration. The fact that the bass is quite ineffective in legato passages at the bottom of its range would suggest that it may be used only in staccato or, which is still more effective, that it be simplified. By simplification is meant the skeletonizing of the passage, the most important notes being played by the bass while the cello carries the full figuration. See example 14, third

ings, tempo indications and dynamic considerations should all be clearly and concisely defined in the score, for the orchestral performer is not a mind reader and cannot be expected to interpret the intentions of the composer unless those intentions are freely divulged. All of these attentions to detail will be rewarded by the interest that the performers will exhibit upon the first reading of the score. They know at once whether the composer is writing into their instruments through knowledge and study of string technic or whether he is simply and haphazardly writing notes that he hopes will sound well. Their spirit of coöperation will naturally depend upon the realization of such things, and consequently the reward to the composer, who studies and learns all that he can of the string group and then applies his knowledge, will be very

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THE VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



On Form and Geaching By PAUL BOHNING

N OLD saying and a true one—"as he himself has never trod. He shows a Luck need not be trusted in this day in A the twig is bent the tree's inclined." more analytical temperament than the the selection of a competent teacher. The Form in violin playing is a factor artist, but one not less inspirational. He automobile has placed at least one such of paramount importance. It occupies this recalls his own first meeting with a teacher, prominent place because of the necessary, and, with matured judgment, reflects upon cheaper to make a long drive for instrucalbeit unnatural and difficult, position the whether or not that initial experience tion of worth than to intrust budding talent body and its members must take to achieve proved good. In the light of experience he to incompetent instruction near at hand. the result desired. This statement may be realizes that a teacher may justly be praised protested by some who, through many hours or censured upon the basis of what he of unremitting toil, have made this un- teaches or does not teach in the first few natural form second nature. To such is lessons. recommended a half hour spent in teaching The number of those who profess to the correct position to an untutored be- teach the violin is legion. The number of

to artistry or virtuosity and concerns him- present themselves to teachers in conservaexplains why, so frequently, such a one is a matter of common comment. In this

The Charted Way

THE TRUE teacher adopts a viewpoint and sets a goal different from that of TWELVE lessons under a competent to indicate the best way over paths which a long time under such an incompetent?

those who really teach the violin is in-The artist or the expert performer is finitely small. The deplorable condition, interested in his advance along the road violinistically speaking, in which youngsters self little with scenes that lie behind. This tories, after years of so-called training, is neither a desirable nor a good teacher, par- connection the pitiable circumstance lies in golden period of youth.

First Directings

the artist or the virtuoso. He retains a and sincere teacher are of incalculable clear memory of each step that led to the value to a beginner, and will enable him, if apex of his own career, and, in his mental he has the urge and ambition, to carry on notebook, consciously or unconsciously, he rightly for an appreciable period. One der that they had the courage to offer a carries inscribed a clear outline of the diffi- lesson under an incompetent teacher, no service for which they were so ill-fitted. culties that he battled and the plan by matter how good may be his intentions, can which he conquered. Moreover, through a be ruinous, and the damage resulting may sheer intuitive power which so invariably take years to undo or may never be undone. marks the great teacher, he is empowered What, then, if the pupil place himself

within reach of practically everyone. Far

All other things being equal, a teacher of maturer years is to be preferred, for the teacher of thirty years should, by natural circumstances, have better judgment and be better fitted to practice his profession than the one of twenty. Observation, theories tested in the crucible of time, firsthand knowledge of the possibilities and the limitations of the flesh, tolerance and flexibility-all these come not in a day, and they all help a teacher to find himself. The youngster, carrying his head in the clouds, reaches for the stars; and the oldster envies ticularly for the beginner. Give him an the corollary that so much fine talent is him his glory. A teacher, however, who artist pupil and the story may be different. ruined by incompetent teachers in the needs must deal with all trends and types of humanity should recognize and be ever

his sword will conquer. So it should be! fire purified and whole

Visioning Future Virtuosity

O RETURN to the starting point. The good teacher of the violin sees in the very first lesson the highest point of vir tuosity. Every detail that he imprints upon the mind and body of the pupil aims not at the present but at the ultimate. Just as the coach of athletics impresses upon his acolytes the importance of form in the establishment of superior records, so the successful violin teacher stresses and demonstrates it

It is said that an orchestral conductor once asserted that upon the basis of viewing a violinist's performance at a distance through a telescope, he would feel safe in engaging or refusing that individual's services for his organization. A deliberate exaggeration to impress the importance of form and, as such, not to be taken lightly by any thinking teacher.

To the end that his pupils may attain as aware of his earthly footing. He should nearly perfect form as possible, the earnest know that the greater part life must be teacher will sweat and suffer. Often conlived, not among the stars, but beneath them, demned as a crank and a martinet by those The best teachers have learned to teach by to whom sheer flash and brilliance are gods teaching, and, usually, they look back upon to be worshipped, he will still hold to the their callow years with humility and won- road that leads to sure artistry. Deserted This opinion will not discourage the to violinistic success, his sincerity of puryoung man, for he knows that he differs pose will find full reward in the achievefrom all who have gone before. He will ment of those of his proteges who, being attack his dragon secure in the belief that made of finer metal, come through the

Sizes

By ROBERT BRAINE

AN INQUIRY comes to this depart- hardly hold them. And this only so that up on the fingerboard. A tall, long-fingered should a boy nine years old have to The body of the violin and the fingerboard

tell you without seeing the boy. If you and his little fingers utterly unable to wrote to a shoe store to ask what size a stretch the proper intervals. Then we have nine year old boy should have, I am sure the pupils who have begun on small violins that the proprietor would invite you to his and who, as they have grown and become store so that the boy could be properly fitted. In the same way I would advise you to take your boy to a really good, experienced violin teacher who would have parents have neglected to provide them him try different sizes of violins until one with the proper sizes, of just the right size was found. Better have a violin teacher decide on the size, and not a music store clerk, for very few clerks have expert knowledge of violin teaching and violin playing. The teacher knows BIG, GANGLING boys or girls apand violin playing. The teacher knows from long experience with pupils of all ages grotesque figures trying to play on halfjust what size is required.

quarter sized violins, trying to play on fullsized instruments so heavy that they could and fingers, they finger the notes too far can be obtained.

ment as follows: "What size violin "Johnny won't have to buy two violins." have been so long, in fact, that the little Well, J. D., I am sorry to say I cannot player's left arm was as straight as a poker plays in one. I have known many a promisready for larger ones, have kept on with the small ones because, from motives of false economy or some other reason, their

A Case of Too Much Finger

sized fiddles; for, try as they will, they

pupil, trying to use a half-sized fiddle, is an pupil, trying to use a half-sized fiddle, is an object of ridicule to his fellow pupils in PARENTS of very small children often buy toy violins for them, especially for the violin class and in the orchestra, if he ing young pupil to give up the violin altohim out with the right size of instrument,

with some people. To many parents a them by a good violin maker, to exhibit in "violin is a violin," no matter what size, their show window by way of advertise This is the greatest possible mistake, since made violin. A Chicago wholesale house

Economy! What crimes are committee came a general form of the control of the cont play the notes too sharp, because, from the size, but, for exceptional pupils, one-eighth, play the notes too sparty, occase, than the social and seven-eighths size violins finger a violin of such a size, and few chil-

Tov Trinkets Only

Christmas gifts, and sometimes attempt to have the children learn on them. This is gether, because his parents refused to fit really only toys and not practical musical Economy is found to take queer slants a tiny violin (one-sixteenth size) made for violin is a violin bought one violin, they don in the done in the This is the greatest possible instance, such made violin. A Chicago viniosate made play in good time unless he has an instru-tional play in good time unless he has a supplication of the play in good time and the play Small music stores sometimes fail to long, made exactly like a high grade violin, "Violin about nine and one half inches carry all sizes of violins and bows, but the correct in all proportions, fully equippe proper sizes can always be obtained for the with neat trimmings and strings. In full customer from the wholesale music houses flannel-lined imitation leather-covered case st what size is required.

Economy! What crimes are committed cannot get arms and fingers to assume the in the large cities. The three principal about twelve inches overall, something

It would require a very tiny child to dren commence their violin careers so hood. The famous Russian violinist, Mischa size, at \$850, and a Joseph Gagliano Elman, who has been heard all over Amer- (Naples), made in 1810, three-quarters size, ica, got his first violin when he was three at \$1,200. Other half and three-quarter years old and soon learned to play little sizes are priced from \$50 up. One interest-It is equally important that the bow be tenwald," thirty-second size. This is dethe right size. If the bow be too short, scribed as a beautiful miniature, built on child cannot extend his right arm to its the lines of Stradivarius. The back is of

full length and the bow stroke is too short.

Conversely, if the bow be too long, the The top is spruce of medium grain. The ounil will keep on drawing it to the point, varnish is orange red. This is priced at drawing his elbow back and making it impossible to keep the bow at right angles to the string. This drawing the elbow back, resulting from trying to use too long a bow, gives many a pupil a "crooked" bowing, a fault which sometimes clings to him through life. The bow must be of such a length that, after drawing it to the point, the hair must still be at right angles to the string.

THE ETUDE

Variation in Bows

If, in exceptional cases, longer or shorter in size-length of arms and fingers-that bows are required, they can be made to it is necessary to have them try violins of order by any good bow maker. Ole Bull, different size so that exactly the right one the famous Norwegian violinist, found it may be selected. necessary to have his bows made somewhat Seven-eighths size violins are quite comlonger than full length, as he was a very mon, They are often called "ladies' size," large, powerful man, over six feet in height, because they are well fitted for women and with very long arms. If he tried to players, since the average woman is someuse an ordinary full-size bow, he could not what smaller than the average man. extend his bow arm to its full length. His extra-length bow enabled him to achieve many and France by cheap labor, can be

Only a few of the great masters of violin making made half or three-quarters sized quality, as a violin of coarse, rasping tone violins. Jacobus Stainer, the famous Ger- is injurious to the young pupil. Many man maker, made one of three-quarters people reason "the cheaper the better," size, the scroll being carved in the form of in buying one of these small violins for a a lion's head. This violin was given to child, because they know that larger sized the Duke of Edinburgh, by his mother, violins must be bought as the child grows. Queen Victoria, Queen of England, and was This reasoning might be sound if the little the instrument on which he learned to play violin had to be thrown away after it had as a boy. The back is of one piece of flamed maple; the top, spruce of fine grain. The sary. Practically all violin dealers will varnish is brownish yellow in color. The take the smaller violins back in part paytone is of exquisite quality and very large ment for a larger size when it becomes for so small a violin. This violin is offered necessary. for sale by an American dealer for \$1,200. The same dealer offers old French and German half and three-quarters size violins

at prices ranging from \$65 to \$125. Another dealer offers from his collection

early. Still, a very few commence in baby- a Joannes Gagliano (Naples), seven-eighths ing violin in this collection is an "Old Mit-

Sized According to Age

some extraordinary effects in tone and obtained in the music stores at all kinds of prices, from \$5 up. It is not wise to buy one of these small violins of a too cheap been outgrown. However, this is not neces-

> have the correct size of violin and bow for his practice as it is for any one who wears eye-glasses and spectacles to have correct

Masterly Bowing By CHARLES FINGERMAN

ner lies one of the secrets of good violin (but powerful) flow of the bow, playing. The left-hand fingers may form, place and conceive the tone, but the bowing hand gives to that tone life, volume and

A winged bowing should be striven for, and this cannot be accomplished without a strong wrist. Some violinists tighten their hold on the nut. This may be permissible in carrying a hod, but it doesn't aid in bowthickens and strengthens the wrist and at a feather.

In Wielding the bow in a masterly man- the same time promotes an even and suave

In aiming for a gradual and artistic shading and swelling of the tone, the strength coming from the wrist should be so utilized that the volume (crescendo and diminuendo) of the tone should be slowly but surely graduated. One notes that an artist like Heifetz, through his masterly bowing, is able to build up the size of his ing. In fact, it produces a clumsy and tone mathematically, from the thinness of stilted stroke. From a wrist, firm but flexible, should come all the force and strength volume of thunder. And this he is able to needed in bowing. The palm should be do so well that no man living can designate bent inwardly from this member and should the exact moment at which he increases undulate from side to side. This exercise the pressure of his wrist by the weight of

"Beware the glib-tongued teacher, I say. Remember, you young people, that the music profession is overcrowded; we have more excellent interpretative artists than can find enough public engagements to pay their living expenses. Study music, by all means; it will broaden your perspective, stimulate your imagination (valuable in any business), and bring you happiness. But approach it intelligently, with no delusions as to its possible use for monetary returns,"-Pierre Key.



ONE AMERICAN dealer tries to specify the correct size of violins according to the ages of the pupils. He says, "A child of five or six should have a quarter size, one of eight to nine years, a half size, one of ten or twelve, depending on his or her size, a three-quarter size. At the age of fourteen the average child requires a full size violin." The foregoing BOWS USUALLY come in three sizes, estimates may prove correct in many cases, one-half, three-fourths and full size. but children of the same age vary so much

It is quite as important for the pupil to



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I. P.—Misching a new fall-gut is a simple operation. If you have some one to slow you operation, if you have some one to slow you form a printed description. Do not not not not be seen to be shown to be seen a simple of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a 1 piece of tall-gut (which is blicker) than a piece of tall-gut (which is blicker) than a piece of tall-gut (which is blicker) than a piece of tall-gut (which we have a piece of tall-gut (which we will be a form to the work of the work) that the work of the tall-piece will be a quarter or tall-gut (which is blicker) than a piece of tall-gut (which we have a piece) to the tall-gut (which we have a piece) to the work of the tall-piece will be a quarter or tall-gut (which is blicker) than a piece of tall-gut (which we have the transmitted (w

Hallan Sale maker you inquire about in "Genaric Fabricatore. Naples, 1780-1830". He was one of the lesser Italian maters but his violins have found their way to the coating the sale of t

Vibrato Subtleties.

R. E. O.—In executing the vibrate, the hand swings to and five from the wrist and the same show you the principle of the vibrato in five minutes, but of course it will relate the control of the same show you the principle of the vibrato in five minutes, but of course it will relate the control of the same show you have a same show the course of the course o

For passage in some work and the property of t

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QUESTION AND ANSWER DEPARTMENT Conducted by KARL W. GEHRKENS Professor of School Music, Oberlin College

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THE ETUDE

As questions will be answered in THE FTUDE unless accompanned by the just some and address of the require. Only initials, no pendomy mere, until be published.

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reas for Musical Assistry
Treas for Musical Assi

there are only two main beats in the measure.

Music Appreciation

2. What does the term "Zeffirent" meant

2. What does the term "Zeffirent" meant

2. What does the term "Zeffirent" meant

3. What does the term "Zeffirent" meant

4. A. 1. This passage indicates playing five

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LETTERS FROM ETUDE FRIENDS

THE ETUDE

To Table Forms whose a letter to The Fyrns, which was published in the December, 1933, musher. Since it cane out I have received and pupils asking me to write to This Fyrns again and give more details about Cevlonese when I was unable to write to personally and then to tell you more about my country.

THE MICH-ARISED INSTRUMENT

TO THE STETUE:

In a recent issue of The Explain there appeared a great form of the control of the state of the property of the state of the state

Musical Books Reviewed

By W. J. TURNER

By W. J. TURINE
The slim figher of Cosina had been directing the pen of Wagner blographers (full aftyorder) and the slight of the slight of

Wine, Women and Waltz

Bu Davin EWEN

By DATH EWEN

The wise novelist uses the mechanisms of life—its inadvertencies, its seeming chaos, its inevitable push toward the dramatic chimax—for the matterials of his piots. And the blog has selection, he being limited to the incidents occurring in the course of but a single human life.

occurring in the course of but a single human I, however, this a limitation in the case of the composer in hand (Johann Strauss) we we have the composer in hand (Johann Strauss) we lives, those of the cider and the younger being both considered) more framph than any imag-mate. Here, the ter the drama, lived, and recorded with the simple skill of truth and considered) more framph than any imag-mate. Here, the true framp, lived, and recorded with the simple skill of truth read of the machine—which makes of the whole life story a divise comedy, a triumph of the story and the comedy, a triumph framph than the simple story and Pages: 280. Price: \$3.00.

The Texture of Music By CARL PAIGE WOOD

With a realization of how extensive the "un-known" can be to the beginner in harmony, the anthor presents tones with the particular-ization of a comoissent and points out their

relationships with the finesse of a diplomat. The phraseology of the subject is not allowed given as a handle or tool for that subject. For instance, "dominant seventh" is not a phrase settle before we can see the thing obscured; it is rather a further characterization given a made to understand," fully 'tewed and been name to understand, "fully 'tewed and been name to understand," and the characterization of t made to understand.

So the author goes with us, not before or behind us, and discovers just what it is that is occurring, on the keyboard, on the staff and in the heart, when we are listening to music. Pages: 161.
Price: \$2.50.
Publishers: Richard G. Badger.

The Modern Dance

Bu JOHN MARTIN

By JOHN MARTIN
Here the dance is described as an expression
of the inner self, a process whereby a certain
concept beyond the scope of rational portrayal
is conveyed from one person's consciousness to
the consciousness of another person. That it
has become this only recently the author admits, explaining the causes of this tardy devel-

mits, explaining the causes of the rany over-opment.

His discernment is especially evidence in the broader discussions regarding the rate in the broader discussions regarding the rate in the rate of the rate of the rate of the rate of the resembles. The rate of the rate of the rate of sensualist and "artist" is illusionating.

In abort, we can say of this book, as its seconfully emuchated examples from reality, but rather the escape into reality. "Pages 1209.

Pages: 120. Price: \$1.50. Publishers: A. S. Barnes and Company

Dance as an Art Form

By LA MERI

By La Minit
Not so much discussing the theory of the
dance—fis philosophy or mening—as describtries and cras, this book has an objective
rather than a subjective value. We would read
way of expression through bodily movement
throughout the ages, not asking to scruting
ratility or article adequacy.
Authoritative the volume is, within its
some twive puges with an outline of the dirferrent types of dances, useful especially as a
Pages; 193.

Pages: 198. Price: \$1.50. Publishers: A. S. Barnes and Company.

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By CLEMENT ANTROBUS HARRIS

Making Sight Reading a Pleasure

ARE you an acrobat on the leger lines, This principle works equally below the springing to distant points? Or do you treble and above the bass, but this makes crawl along line by line and space by one clef overlap the other: the system is

You will be helped greatly in becoming the former, that is, in learning to be a the higher or lower staff, as a clef repreready reader, if you remember that:

There is only one line between the treble of the same note.) and bass staves: therefore after playing the note one leger-line above the bass staff you enter the treble; and after playing the note one leger-line below the treble you alphabetically: enter the bass staff. The clef-line is the second from the top of the bass and bottom of the treble. Therefore, mentally, omit the first leger-line and place a shadow-clef on the second of the remaining leger-lines.



Then the identity of these lines with the clef from which they are borrowed will become quite clear and the reading of distant leger-lines quite easy.

is on a line and the other is in a space: As there are seven notes in the scale, and five lines in the staff, after two legerlines every staff repeats itself, as regards alphabetical names of the notes: 600000000000



2nd 4th 6th 8th 2nd 4th 6th 8th This rule is most useful in connection with the reading of octaves, since they occur so frequently and sevenths are often mistaken for them: remember that the two notes of an octave are always differently placed,

one on a line, the other in a space.

much more useful as given in Ex. 2.

(It would not do to repeat the clef on

sents only a single note, not other octaves

The middle line of any staff and the

Intervals are paradoxical: odd numbers.

thirds, fifths and sevenths, are evenly

placed, that is, both notes on a line or both

\$ 8 ° ° 8 8 ° ° |

3rd 5th 7th 3rd 5th 7th

Even numbers, seconds, fourths, sixths and

eighths, are oddly placed, that is one note

second space above and second space below

the same staff represent the same note

O B

Ex.4

Musical Scramble

By HELEN E. SANDERSON

Skiller a weir annown; related size and too complicated air—it may be one appropriate to the occasion—and make a copy for each two players, using the together most quickly with the proper man-

Select a well known, rather short and of the characters on each piece of paper. melody notes only, or, if desired, the other ber of notes in each measure and all marks parts also. It is quicker to make all the in correct places. Of course players must copies of each note as you progress rather have a complete copy of the air selected than to make one complete copy of the before them as they work. A heavy line music at a time. Be careful to put in all drawn to indicate the top or bottom of the rests, bars, staff signatures and so forth. staff makes the work less confusing. This Then cut the music up into bits with one is educational for younger music students.

Passing Notes

By FLORENCE LEONARD

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bussy's augmented triad - Rlow

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EARLY Moderns: Burney says that Ga- measures identical with the first four measluppi was the first composer to use B flat ures of Agathe's grand scene from "Der as a passing note against B natural, and, Freischütz," as well as other passages next to Porpora, the first to use the sharp which have an echo in this opera. The fifth in melody-an early glimpse of Deconcerto was published ten years before Weber composed his work. Was it accidental?—Louis Böhner, eccen-

Crossing hands: The first important tric Thuringian musician, wrote a piano composition of P. E. Bach attracted wideconcerto in D major, which contains four spread attention because it required cross-

"Old Pigtail" was the name given by Philipp Emanuel Bach to his father, the great Johann Sebastian. But nevertheless Philipp Emanuel was proud and happy to have "Old Pigtail" visit the court of Frederick the Great where P. E. Bach was chief musician .- Newman.

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THE COVER FOR THIS MONTH

mazing gems and by the time he was seven

teen his works included an operetta, a mass,

a trumpet concerto and an offertorium.

Despite his prolific writings, Mozart died

in poverty because be gave little heed to conserving his means. Although not disso-

lute, he had a joy-loving disposition and likewise his wife, whom be married in 1782,

as somewhat impractical and improvident Mozart was born at Salzburg, January 27

1756. He died in Vienna, December 5, 1791. Those who would like to know more of the

letails of the life of this composer, who left

a tremendous legacy through his music to the world despite his death at thirty-five,

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Bu James Francis Cooke

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causes many to hold him as their most be-

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musical gifts were ap-parent very early and before he was five his

father started training him in music. Even as a child Mozart's

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The Publisher's Monthly Letter





THE MUSICAL "BIG BAD WOLF"

· For years we have been hearing people, who should know better, make the very stupid statement that we are all coming to a day when music will be so mechanicalized by the radio and the talking machine that music study will become a thing of the past. Piffle-pure piffle!

This thought has been the "Big Bad Wolf" of musicdom ever since Beethoven wrote his Mural Symphony the "Battle of Vittoria" for Maelzel's mechanical band and orchestra contraption, known as the Panharmonicon. The radio and the talking machine, as we have insisted for years, are great blessings for the art, when these devices are properly employed with good music.

Music teachers, who have had a dearth of pupils, have been suffering from the unforgivable depression, along with the butcher, the baker and the candlestick maker, rather than the mechanical

The best indication, with the return of prosperity, that the musical "Big Bad Wolf" is running for the woods, is the fact that many of the piano factories of the country are reporting an astounding return of business-some running full capacity, way behind in filling orders and searching eagerly for more expert employees. This amazing come-back in piano sales points to inevitably increased business for music teachers everywhere.



BURST OF SONG ALL KINDS OF GOOD THINGS FOR HAPPY GROUPS TO SING

There has been too big a gap between the imadequate "come and go" song sheets and the song collections designed to provide a great variety at a nominal price, chiefly for school assembly singing. In order to take care of those "young people" of all ages who like to liven up banquet, lodge, social, com-munity and other gatherings with some singing and a little vocal exuberance, and yet require a "book in hand," Burst of Song was

were despite his death at thirty-live, will find the short biography of Wolfgang Amadeus Mozart by James Francis Cooke in The Etude Musical Booklet Library worth purchasing at its nominal price of This collection will give at a very reason-This collection will give at a very reason-able price a goodly number of a splendid a life time spent in teachand price a goody named or a specious variety of things to sing. In the majority of ing and writing upon mucases the music, as well as the words, is sigal theoretical subjects given although some few numbers are rept the author has evolved this presented with texts only. This booklet will serve, not only to take care of gatherings presents the subject in his

taken sway as a souvenir of the occasion.

When this work is published, a single library of the musicain this book will prove specimen copy will be sent to you if you place your order now in advance of publication with a remittance of 5 cents for the cash price, \$1.50, postpaid.

Easy Quartettes for Young VIOLINISTS

round parts who be graded in order, with the tion of the other nine books in the series, first violin part having some third position notes and the second, third and fourth violin parts all in the first position—the fourth part the easiest. The advantage of such a goodly supply of anthems for the various part the easest. The availage of such a procedure will be instantly recognized. Vio-lin teachers as well as school orchestra direc-

giving young players early experience ensemble playing. An optional piano part is to be published in order to give assistance in nore clearly defining the rhythm.

The set of four violin parts may be

ordered at the special advance of publication cash price of 75 cents; piano accompaniment, 25 cents, postpaid.

THE STRUCTURE OF Music

such as mentioned, but its nominal price usual succinct, but dear and understandable, permits the committee in charge to let it be style. As a fascinating textbook for the taken away as a souvenir of the occasion.

Voices of Praise

COLLECTION OF ATTRACTIVE ANTHEMS Volunteer choirs, especially, have found VIOLINISTS

A very practical and pleasing feature of this new work is the fact that the four pared will in every way uphold the reputaviolin parts will be graded in order, with the tors will find this book a valuable aid in copy, is 20 cents, postpaid; truly a real bargain. ADVEDTIGEMENT

THE MELTING POT A Unique Collection of Easy Piano Solos

Students in the early grades will delight in the variety presented by the pieces in this album, tunes selected from the music of the nations whose people make up the "melting pot" in our metropolitan centres. This material also should prove valuable to the teacher planning a costume recital.

preparation orders for "first-off-the-press" copies may be placed at the spe-cial advance of publication cash price, 35 cents, post-paid.



BOOK OF PIANO DUETS FOR Adult Beginners

It is quite natural that following the successful work, Book of Piano Solos for Adult Beginners, there should be requests for a similar book for piano duets. The adult be ginner desiring to enjoy duet playing will find this book ideally suited for the purpose. Included in the contents will be such old favorites as I'll Take You Home Again, Kathleen, Londonderry Air, O Susanna, Jolly Darkies, by Bechter, and Ballet Music from Schubert's "Rosamunde." The arrangements are made to suit the larger hands of adults and at the same time difficult rhythms and technical problems are avoided.

The special price in advance of publication for a single copy, is 35 cents, postpaid.

ADVANCE OF PUBLICATION OFFERS WITHDRAWN The timely volume of piano solos that is

being withdrawn from the advance of publication offers this month prompts the surgestion that teachers may profit by placing a copy of it in the bands of pupils going away for a Summer vacation. It also gives the teacher who is active during this season an excellent work with which to create or stimulate the interest of pupils. By the time this copy of The ETUDE reaches our readers it is hoped that copies will have been sent to all advance subscribers and will be available for inspection at leading music stores. You may obtain a copy for examination by writing direct to the publishers.

Summer, "Around the Year" Series of Pi-

ano Solos, is a book comparable in size and grade of contents to the two books of this series that previously have been published.

Winter and Spring. These latter are so successful that we have every reason to believe readily adopted by the teaching profession and that it frequently will be found on the music racks of pianists whose limited technical facility makes the possession of such a collection of tuneful, easy-to-play pieces a real delight. Price, 50 cents.

LOOK OUT FOR SWINDLERS

Not a day passes that we do not receive a complaint from one of our musical friends that The Erroe is not being received, al-though an order was placed for a subscrip-

tion with a strange canvasser.

We caution all of our musical friends to exercise extreme care in paying money to magazine canvassers unless they have con-vinced themselves of the responsibility of the agent and are willing to take the risk of loss Beware of bargains offered by these solicitors. Read every receipt or contract pre-sented to you carefully. Permit no agent to

Help us in our effort to protect you. (Continued on page 388)

THE UNQUESTIONING CHOICE



Just recently we saw a lovely child hunting up her pet doll to take to bed with her. Despite a large collection of many newer fine-appearing dolls, the same one over and over again continues to be the

dreamtime favorite. Much as the child unquestioningly makes this choice time and again, so, many active music workers, even amidst a constant testing of new offerings. turn again and again to certain favorites to insure desired stability in their programs, teaching procedures or church music offerings No doubt these printing order listings frequently mention your favorites but, better still, they inform you of the other fellow's favorites that you will find worth investigating.

SHEET MUSIC-PIANO SOLOS	
Cat. No. Title and Composer Grade	Price
24601 A Little Boat Song-Ket-	
terer 1	\$0.25
a 100 Alms Folulos-Spaulding 1	.30
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11741 Little Chluaman-Smith 21/2	.40
18047 Our School Band—Rolfe 2 1/2 11741 Little Chiuaman—Smith 2 1/2 28037 The King's Review—Baines . 2 1/4	.30
	.25
	.20
19104 Dance of the Sunflowers-	.35
A010 Molody of Love—Engelmann S	.50
	.50
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4091)
19647 Sunishine in Rainbow Valley
(Medium)—Hamblen
50053 (Medium)—Hamblen
50053 (Heritage)
19717 I And Parte (Lose)—Hamblen
19717 I And Parte (Lose)—Hamblen
50073 Rachem, Op. 60, No. 1 (High)—
Hama-Zucca
50051 The Green Cathedral (Lose)—
Hohn

OCTAVO-WOMEN'S VOICES, SECULAR

OCTAVO-MEN'S VOICES SECULAR

CHORUS COLLECTION Sacred Two-Part Choruses-Bliss.... \$0.50 OPERETTAS MUSICAL LITERATURE Haydn (Child's Own Book of Great Mu-sicions)—Tapper Schumann (Child's Own Book of Great Musicians)—Tapper

MANDOLIN



AN EXCITING EXPERIMENT IN SUMMER MUSIC STUDY By CLYDE R. DENGLER

By CLYDE R. DENGLER

On July 4th, 1933, I should have been celebrating the Independence of my country. I should have herede the enhancement concerning, "may be a proper to the same bling of 200 girls and 100 boys of High School are on the campus of the University of Pennships of 200 girls and 100 boys of High School are on the campus of the University of Pennships of 200 girls and 100 boys of High School are on the campus of the University of Pennships of the Chinese and th

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to sive mention of a composer who, by reason of the marked favor in whith music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

ELLA KETTERER

BIED RESIDENCE (SOUTH OF THE PRINCE CONTINUED NOTES NOTE OF THE PRINCE CONTINUED NOTES NOT

Piano Solo C	Composit	ions of Ella Ketterer	
Cat. No. Title Cat. No. Cat. N	de Price \$0.30 30 30 30 30 30 30 30 30 30 30 30 30 3	Cat. No. Title Grade Cat. No. Title Grade Cat. No. Title Grade Cat. Soc. Title Cat. Cat. Cat. Cat. Cat. Cat. Cat. Cat.	Pri 80.
	ADVERTI	SEMENT	

THE ETUDE

World of Music

(Continued from page 331)

THE HOLLYWOOD BOWL PRIZE of one thousand dollars for an orchestral com-position has been awarded to Samuel A. Lieberson of Chicago.

A BERLIOZ FESTIVAL program of the Concerts Pasdeloup of Paris, of which Felix Weingartner was the leader, included the master's Symphonie Fantastique, the Over-ture to "Benvenuto Cellini", and the Marche Hongroise from "The Damnation of Faust!

4-

EDWIN FRANKO GOLDMAN, the eminent bandmaster and composer, received on April 7th, the honorary degree of Doctor of Music, from Phillips University of Enid. Oklahoma. Mr. Goldman was there the guest of honor of the Tri-State Band Festival, in which one hundred bands and twenty-five orchestras of Oklahoma, Texas and Kansas took part.

OSCAR ESPLA, the celebrated Spanish composer, has retired from his position in the Academy of Fine Arts of Madrid. Señor Moreno Torroba has been appointed to his

GUILLAUME LEKEU'S memory was honored on January 21st, the fortieth anni-versary of this eminent Belgian composer's death, by a concert of his music at Verviers (his birthplace) under the patronage of Queen Elizabeth.

THE MID-WEST CONFERENCE on Church Music met on February 27th at the Congregational Church of Evanston, Illinois. with one thousand delegates and members present.

BERNARD SCHUSTER, composer, con-BERNARD SCHUSTER, composer, conductor, and founder of *Die Musik*, one of the foremost musical periodicals of Germany, died on January 13th, in Berlin. Born in Berlin on March 26th, 1870, he first attracted notice as a conductor of opera at Magdeburg and Berlin and then in 1000 founded the magazine named.

MASSENET'S "MANON" celebrated the iffieth anniversary of its world première when on January 19th it was given a gala performance at the Opéra-Comique of Paris,

+3 -----

-3-----MRS. JANE BINGHAM ABBOTT, composer of the famous sacred song, Just for Today, died on February 20th, in Chicago, at the age of eighty-three. She was a great-granddaughter of General Rufus Putnam, the Ohio pioneer and famous Revolutionary

MME. MAGDA TAGLIAFERO, the emi-MARE. MAGDA TAGLIAFERO, the emi-nent French pianist, was soloist on March 4th, with the Orchestre Symphonique of Paris. Henri Rabaud conducted, and Mme. Tagliafero played the Ballade of Faure and the Fantasie Hongroise of Liszt.

WILHELM MYER-FOERSTER, libret-WILHELM MYEK-FOEKSTER, Indicates of "Alt Heidelherg (known in America as 'The Student Prince')," passed away on March 18th, in Berlin, at the age of seventytwo.

COMPETITIONS

FIVE HUNDRED DOLLARS are offered as a prize for an original college song for the University of Utah. Verses may be entered till June 15th and musical settings till July 15th, 1934. Further particulars may be had from Rudolph Larsen, Secretary, University of Utah, Salt Lake City, Utah.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a major rôle in a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in conjunction with the Biennial of the National Federation of Music Clubs in 1935, at Philadelphia and conditions of entrance will be



Around the World in Music

No. 3. IRELAND

? ? ? Ask Another ? ? ? PICTURE GALLERY

1. What composer is this?



2. And this?



3. And this?



4. And this?



5. And this?



6. And this?



7 And this?



Answers on Next Page

Of all the beautiful melodies in the One of the best known of their melodies Of all the beautiful medodies in the world's music-book, some of the most beau-tiful originated in Ireland and so long ago that no one knows where or when. Sir that no one knows where or when. Sir ful and finest melody in the world. This Irish melodies.

long as her history is known. It is said solos.
that as long ago as the seventh century Cuchullain was one of the ancient heroes harp playing had become so general that of the Island and he lived so long ago that at entertainments and parties the harp was his name has been surrounded by passed around among the guests, and any- myths and legends. Edward MacDowell one who could not play a tune hung his mentions him in the dedication of his Celtic head in shame.

The harp has become more or less a legend on which to build the story of his "trade-mark" of Ireland. There is a new great opera, "Tristan and Isolde," Isolde coinage of money there today, every piece being a lovely princess who came from some Irish postage stamps show harps. A Etude, August, 1933.) harp is a beautiful thing for a country to become known by!

One of the best known songs is about a

The harb that once through Tara's halls The soul of music shed.

In the long ago, Tara was one of the places where the rulers met in conference to examine the laws of the land

One of the oldest countries of culture and learning was Ireland, and music was considered a very important branch of education. The first school of music was established there in the ninth century. A writer in the twelfth century said of the Irish people, "Their skill on the musical instruments is superior to any other nation I have seen. It is astonishing that in so complex and rapid movement of fingers the musical proportions can be preserved and that the harmony is completed with such a sweet rapidity." Would that somesuch a sweet rapidity." Would that some-one in those ancient times had invented of Thomas Moore, and calling it Fair Harsome sort of a recording machine, for no vard one can ever imagine the sound of that

Thomas Moore, the great Irish poet, wrote melody has several other names, too, as verses for many of these charming tunes, The Little Brown Thorn Bush, and the and they have become so well known that Farewell to Cuchullain (pronounced Coothey seem more like world melodies than hoo-len). Many arrangements of this old air have been made for various combina-Ireland has been a musical country as tions of instruments and voices, as well as of hornpipes and jigs comes on No. 79005

Sonata. Wagner took another old Celtic of which bears a harp on one side; and Ireland. (See Famous Operas in Junior When I first studied violin



IRISH IAUNTING CAR AND COTTAGE

Another well known tune is Believe Me. If All Those Endearing Young Charms, which has been adopted by Harvard University for their own college song, other am proud of it," answered the new book.

Other favorite melodies include The



could take the place of the harp.

And learn the VERBS and NOUNS,

ancient music.

occupations, tunes for ploughing, tunes for Patrick's Day, The White Cockade, Minoccupations, tanks for plougning, tanks for Fairness Day, the With Cockade, Min-milking the cows, for spinning, and so strel Boy, and many others. forth; and as they were fond of dancing

All of these melodies may be obtained

reels and hornpipes. Like the Scotch, they sing at your meetings, and then there are for the rest of my life!" were fond of bagpipes, though these never lots of records to choose from, also, such

as:

Hard Jobs

If I can learn GEOGRAPHY If I can do ARITHMETIC And learn the STATES and TOWNS. And get the answers right If I can do my GRAMMAR,

I'M sure that I can learn to PLAY-I'll try with all my might.



Londonderry Air, played by the Philadelphia String Simfonietta, on Victor No. 4186; Irish Reel, played by the Flonzaley Quartette, Victor No. 1276. Believe Me, If All Those Endearing Young Charms, sung by Tibbett, on No. 1238; John Mc-Cormack sings The Harp That Once Through Tara's Hall, on No. 1553; and Kathleen Mavourneen on 6776. A medley and a medley of folk-dances on No. 20991. The Irish bagpipes may be heard playing a Dublin Reel on No. 21444. (These are all Victor numbers.)

(Continued in the Autumn)

Violin Practice By Ada Virginia Hull

The sounds were queer, the tones were

I'd watch the clock when I'd begin, And teachers praise I'd long to

win. But now I've learned to hold it so,

And just the way to draw my bow. I love to hear the tones that flow My practice hours, how fast they

Book Manners

By FLORENCE L. CURTISS

"Do not come near me," said the nice new book to the old torn one. "Why, who are you, anyway?" asked

the shabby old book. "I am Ted's new instruction book and I

"Well, you will not feel proud very long,"

was the warning.

"Why not?" asked the new book. Because Ted has no book manners and Wearing of the Green, Kathleen Mavour- you'll be a sight before long. I was new, once, too, but just look at me now! Ted rolled me in the wrong direction and hurt my back. Then he let me fall on the floor and that injured me seriously. On rainy days he carried me to his lesson without a case and I got soaked and faded. Then he handled me with sticky fingers and added spots to my already faded cover. He folded the corners of my pages for turning, and The Irish had special tunes for their neen, The Irish Washerwoman, St. then jerked them so, when he turned them, that he tore them. I was always very much embarrassed when I compared myself with other music books. Now just look at they have given us many tunes for jogs, in simple arrangements for you to play or me. Old before my time and utterly ruined

"Oh, I will not belong to such a boy!" said the new book, trying to escape.
"Please do not run away," called Ted, sitting up in bed, for the conversation had

become so noisy it had awakened him. He ran down stairs and saw the new book on the music cabinet just as he had left it. He gave a great sigh of relief, but resolved then and there to take much better care of his new book-in fact of all his musicthan he ever had before.



JUNIOR ETUDE—(Continued)



Alice In Meterland By ALICE McENENY McCullen

tain fingers, all out of rhythm.

way?" muttered Alice to herself. Hearing in the goings-on." this, the metronome could stand it no longer "You wonder what is the matter, do you? Well, you have no rhythm. Pay attention to my beat and all will be well. Do you not know that rhythm is the heart-beat of music, and do I not mark the beats for you? Pay attention!"

"Oh," began Alice, rather apologetically, "Well, you see, I never really knew just what you did or what you were for.' "Well, now you know I'm the timekeeper," exclaimed the metronome. "And let

me tell you, it is a big job, and it could be so easy! You have to have a heart-beat, and so does your music, you know.' "I suppose it does," said Alice.

"I'm called a metronome. My name is from a Dutch mechanic. That was the his-Greek and it means the 'rule of time.' A toric year, 1816, when my ancestors filled a German invented me. You ought to read great factory in Paris. Ohyes, my family is shout me in a hook."

great factory in Paris. Ohyes, my family is served most of I

"Oh, please tell me yourself," begged the great musicians—Beethoven, Chopin,

"It's this way," began the metronome, for the musicians. They respect us and "Several centuries ago the speed of a com- consult us. If great musicians can learn tiful. position was set by the pulse of the player, something from listening to a metronome, but a man named Quantz, if you care for couldn't you?" names, found that pulses of different types of people beat at different speeds. A sad person, for instance, had a slower pulse nome in a cheery tone.
than a merry one: so he established a stand"Thumpety, thump," went Alice's finger than a merry one; so he established a standard pulse of eighty beats to the minute. Then in good rhythm.

Scrambled Letter Puzzle

By JANICE HARVEY (AGE 12)

Rearrange the letters in the following

words and make the names of twelve com-

Titsraacl

Kvrdoa Yesdbus

Rbmsah

Goware

Bshcteur

Inrceopu

Uicpcin

Strisainase

Iwcalomde

Dear JUNIOR ETUDE:
I piay the violin and plano, and I have a sister who sings and gives concerts all over Florida. When she visits me we practice together. I have written two places and I have played over the radio twice.

HALLMAN THOMSON (Age 13), Florida

Dear JUNION Ertins:

At I am much interested in music and
and I am much interested in music and
and I am much interested in music and
and an advantage of the second of the second of the
have cat-rapining, self-work, pop-tests and
we have a program, at which each member
makes a report on an assigned composer and
twice 3 year we give a radio program over
WODZ. I have played over the radio refertive a year we give a radio program over
WODZ. I have played over the radio referprograms and invite our parents and serve
refreshments. I have been president of this
study for two. From your friend,

From your friend

CAROLYN COWDEN (Age 11), Alahama.

N.B. As Carolyn uses an unusual word, "pop-tests," in this letter, the meaning of which is not quite clear, we would be glad to have her write again sometime and explain just what they are.

"Tick, tock, tick, tock," sang the metro- someone invented a swinging pendulum made The Junior Etude will award three right-hand corner of the paper, and must of a bullet on a string, and all during the pretty prizes each month for the best and be received at the Junior Etude Office. ome.

of a builet on a string, and all during the pretty prizes each mount for the best and to be clear and the full of the first prizes and the full of the first prizes and the full of the first prizes and the full of the this, as it was not very satisfactory. Bee- answers to puzzles. "What is the matter with my scales, any- thoven is said to have been quite interested

"Indeed," said Alice with her eye-brows.

man named Maelzel perfected an idea he got

Liszt, and others. We have set the pace

"Tick, tock, tick, tock," sang the metro-

"Finally," continued the metronome, a

The subject for the essay or story this month is "Concerts on the Radio. must contain not over one hundred and fifty ber issue. words. Any boy or girl under the age of fifteen years, whether a subscriber or not, may enter the contest. All contributions must bear the name hand corner, and the address in the upper considered.

sylvania, before the fifteenth of June. The names of the prize winners and their contributions will be published in the Novem. Do not use typewriters and do not have

Junior Etude Contest

any one copy your work for you.

Competitors who do not comply with all and age of the sender in the upper left- of the foregoing conditions will not be

Myself and My Music

(PRIZE WINNER)

(PRIZE WINNER)

I began violn because I wanted to loarn
to blay, and I have hearned in the reto blay, and I have hearned in the rehanes of a service of the reto and the rehanes of the re
hanes of

RICHARD NELSON CRAIG (Age 13), Virginia,

Myself and My Music (PRIZE WINNER)

My music and I are very great friends. I could not get along without it. When I am sad, it cheers me up. When I am happy, it makes me happier still to think that I can create such a beautiful melodious sound just by touching the keys. How uninteresting the world would be, and what little good I would get out of it, if it were not for my friend, music. It makes me glad that I am alive here on earth to enjoy it. My greatest comfort-the piano. My best friend-music.

BARBARA FLORJANCZYK (Age 14), West Virginia.

HONORABLE MENTION FOR MARCH Essays:

Figs. 12. The large number of cosmys received.
From the large number of cosmys received.
Mill. Lowell Selgess, Pearl Love Milles, Domin Brock, Bomin Jenn Noul, Jack Goldsworthy, Lower of the Control of



Myself and My Music

(PRIZE WINNER)

When playing a piece which I like very much, these questions often arise: "What makes me like it? What is there about it that makes it so different from some of the music I do not like nearly as well?" With a certain amount of curiosity I play

the piece again and compare it with others. Yes, everything about the piece pleases me. Therefore, I say that myself and my music are closely woven, meaning that certain styles of pieces meet my desires perfectly. while other types are less interesting to

In order to like any piece, it is necessary to understand what the composer wished to relate and have some feeling for it and execute it with expression.

Mysclf is responsible for my musical library. None but myself has decided the musical road I wish to follow. And I am sure that every individual finds this to be

> ROBERT E. WHEELER (Age 14). Massachusetts

Answers to March Puzzle (Other names can be substituted for some of these answers and still be correct.)

> P-iccolo D-rum E-nglish Horn R-achmaninoff F-tude W-agner S-chumann K-riesler

PRIZE WINNER FOR MARCH PUZZLE

MARJORIE RICE (Age 15), Connecticut. LAURENCE WALTHER (Age 14), Illinois VERA WEBER (Age 12), Wisconsin.

SPECIAL HONORABLE MENTION FOR MARCH PUZZLE:

Bruce Berquist, Lillian Marie Hyatt

HONORABLE MENTION FOR MARCH PUZZLE:

The Curry next best answers all of which was constructed by the Construction of the Co

That Other Instrument YOU HAVE ALWAYS WANTED TO PLAY

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tions and diagrams also explain the pedals of the

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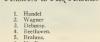
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